# LADY IN THE DARK

*Musical Play*

*By*

MOSS HART

*Lyrics by*

IRA GERSHWIN

*Music by*

KURT WEILL

VOCAL SCORE

(Edited by ALBERT SIRMAY)

CHAPPELL MUSIC COMPANY

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# LADY IN THE DARK

Was Presented By

SAM H. HARRIS

with

GERTRUDE LAWRENCE

at the Alvin Theatre, New York, on January 23rd, 1941

*Cast of Characters*

DR. BROOKS ..... DONALD RANDOLPH

MISS BOWERS ..... JEANNE SHELBY

LIZA ELLIOTT ..... GERTRUDE LAWRENCE

MISS FOSTER ..... EVELYN WYCKOFF

MISS STEVENS ..... ANN LEE

MAGGIE GRANT ..... MARGARET DALE

ALISON DU BOIS ..... NATALIE SCHAFER

RUSSELL PAXTON ..... DANNY KAYE

CHARLEY JOHNSON ..... MACDONALD CAREY

RANDY CURTIS ..... VICTOR MATURE

JOE, an office boy ..... WARD TALLMON

TOM, an office boy ..... GEORGE BOCKMAN

KENDALL NESBITT ..... BERT LYTELL

HELEN, a model ..... VIRGINIA PEINE

RUTHIE, a model ..... GEDDA PETRY

CAROL, a model ..... BETH NICHOLS

MARCIA, a model ..... MARGARET WESTBERG

BEN BUTLER ..... DAN HARDEN

BARBARA ..... PATRICIA DEERING

JACK ..... DAVIS CUNNINGHAM

Musical Direction by Maurice Abravanel

PRODUCTION BY HASSARD SHORT

One rainy afternoon a year ago Kurt Weill and myself sat at a table in a little midtown restaurant and told each other vehemently why we would not write a musical comedy. Kurt Weill because he would not write the music for the regulation musical comedy book, and myself because I would not write the book for the regulation musical comedy music.

We parted in complete agreement though it was a far cry from the purpose of the meeting. We had arranged to meet to see if we could not do a show together and had thoroughly succeeded in discovering that we couldn't. That is, we were both completely disinterested in doing a show for the sake of doing a show, in Broadway parlance, and the tight little formula of the musical comedy stage held no interest for either of us.

We met again the following week and after another luncheon, that lasted well into the evening, we discovered the kind of show we both definitely *did* want to do.

It was, we decided, a show in which the music carried forward the essential story and was not imposed on the architecture of the play as a rather melodious but useless addenda.

This is an easy phrase to write but to achieve that end it was necessary to create both a new technique and a new musical form. I say this at the risk of sounding a little pompous, but it seems to me that in "Lady in the Dark" this has in some measure been successfully accomplished.

I cannot in all modesty discuss my own contribution, but I can with enormous enthusiasm discuss the contributions of Kurt Weill and Ira Gershwin. They have, it seems to me, created a new musical and lyrical pattern in the American Theatre. I think for the first time—at least so far as my memory serves,—the music and lyrics of a musical "show" are part and parcel of the basic structure of the play. One cannot separate the play from the music or vice versa. More than that, the music and lyrics carry the story forward dramatically and psychologically.

All this, it seems to me, has been done with enormous resource, musicianship and skill. As a dramatist interested in new forms in the theatre it seems to me that Kurt Weill has made a contribution to our present day theatre of inestimable value.

MOSS HART

**March 18, 1941**

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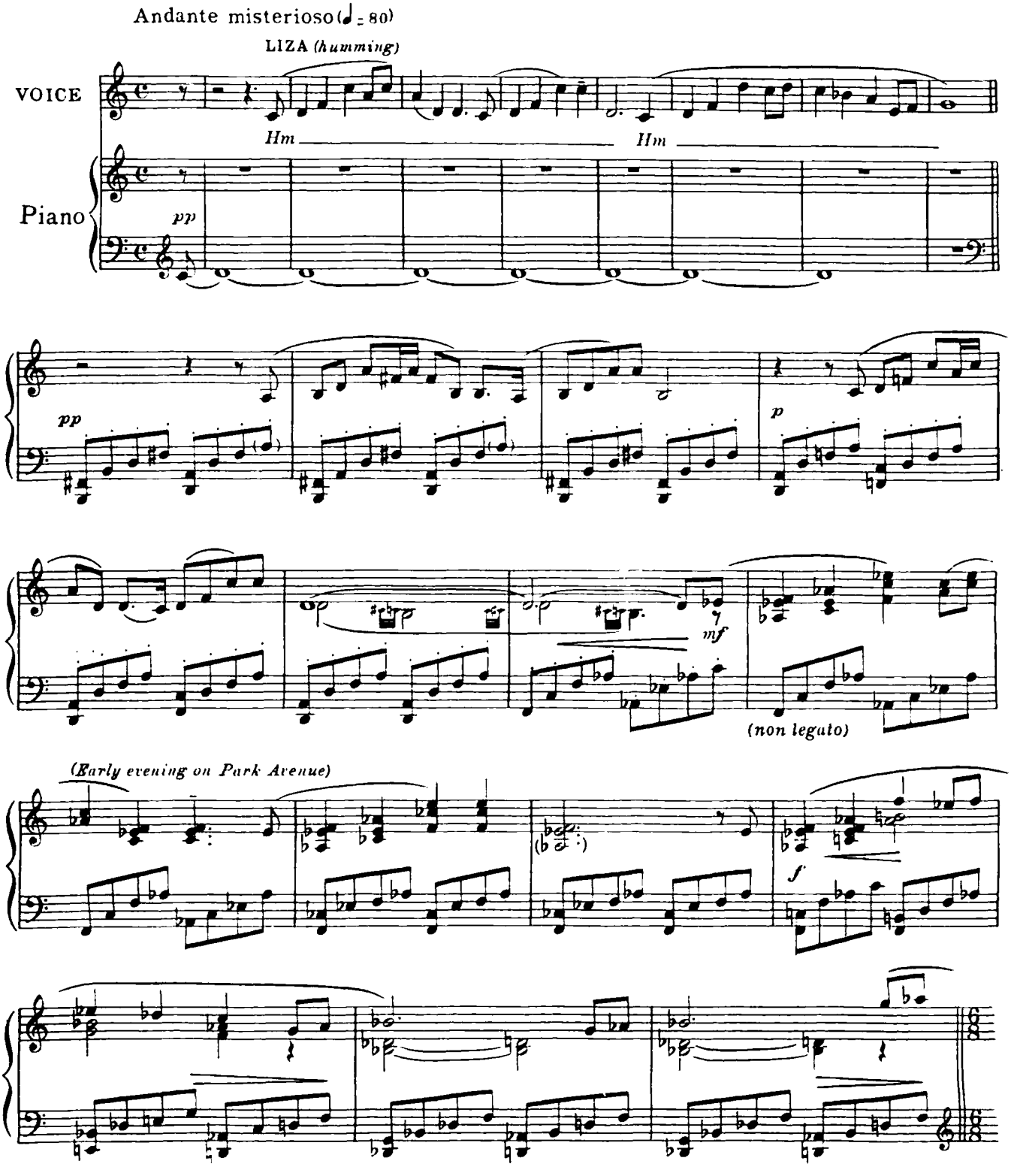
# LADY IN THE DARK

## I. Glamour Dream

Words by
IRA GERSHWIN

Music by
KURT WEILL

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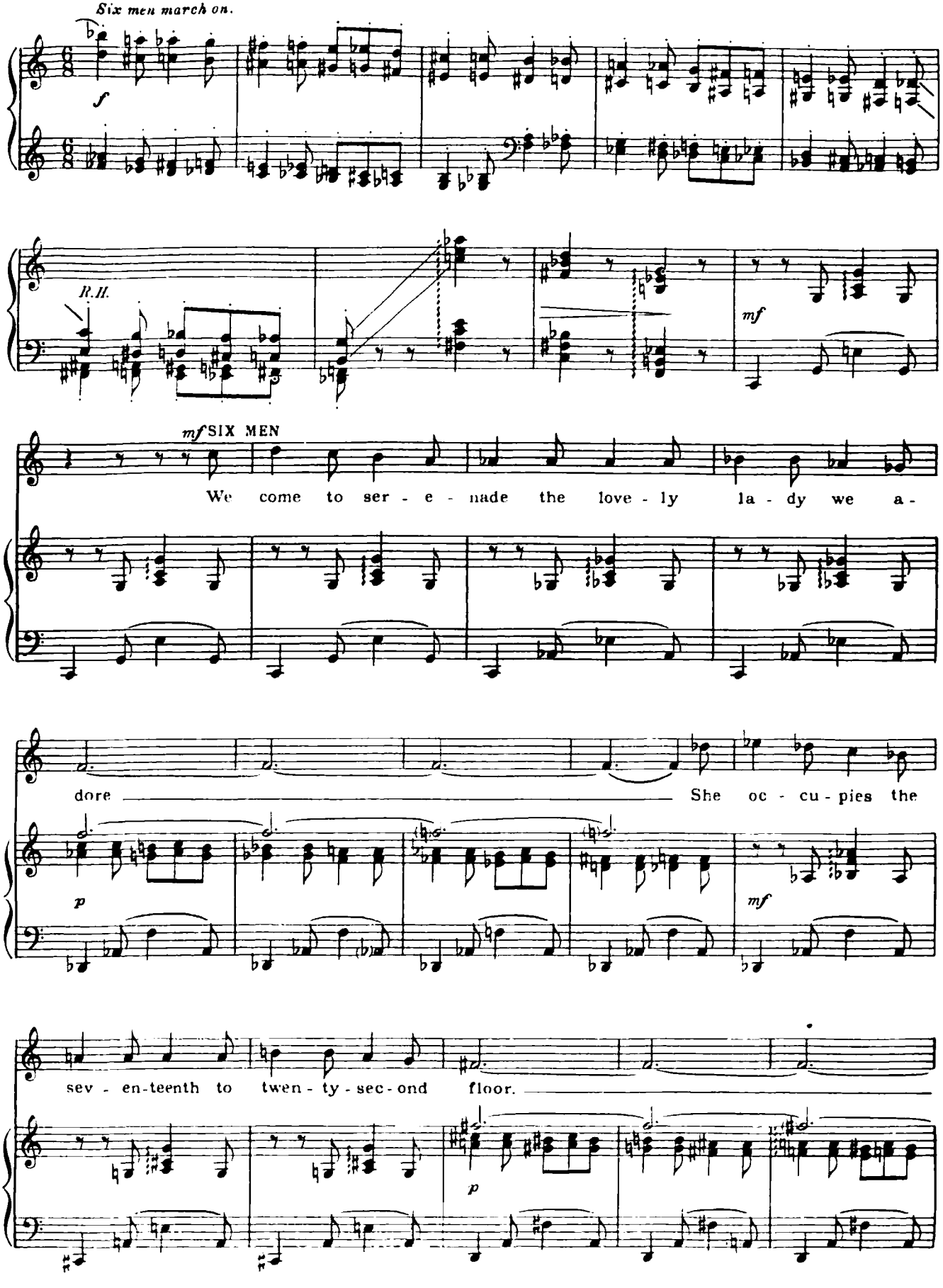
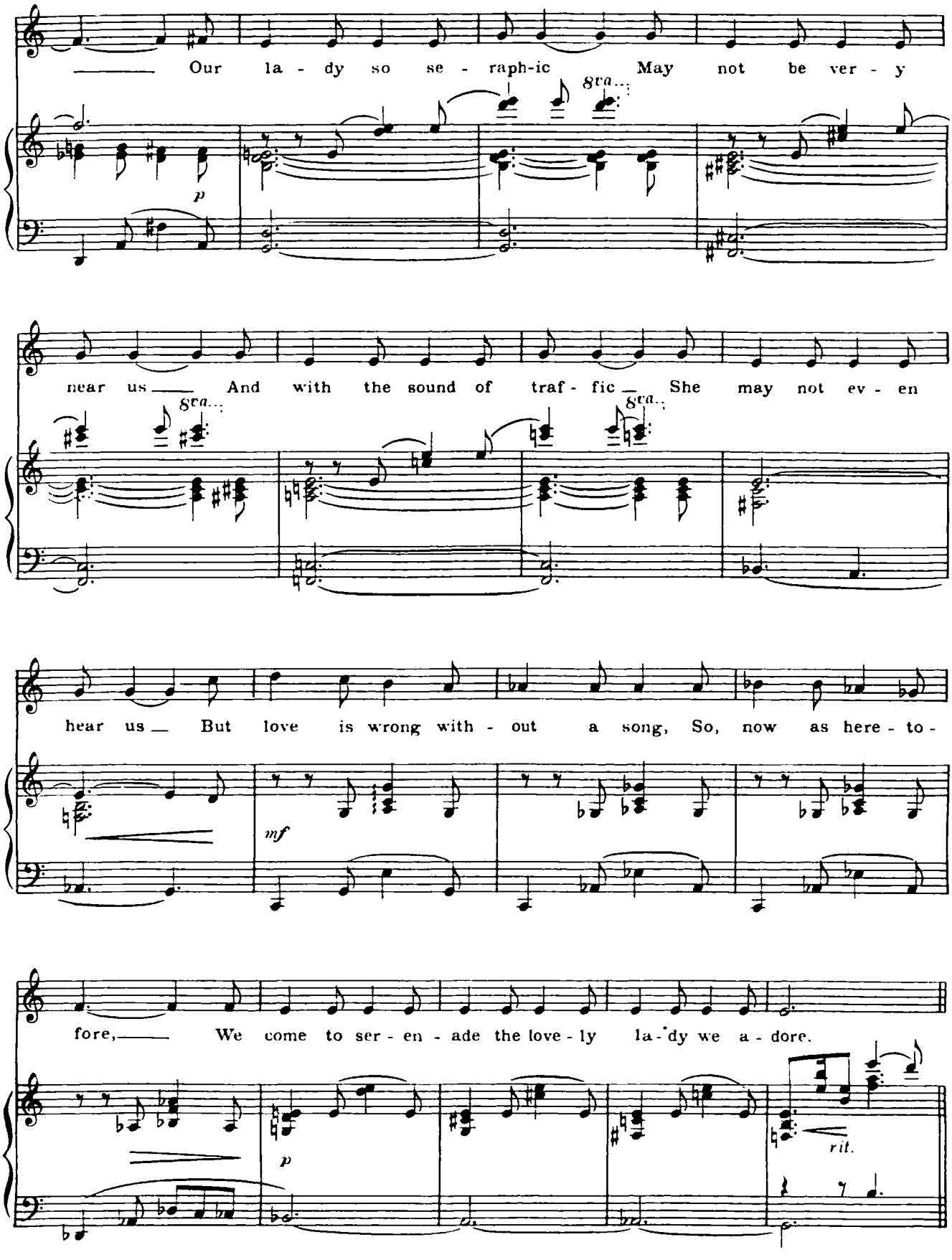
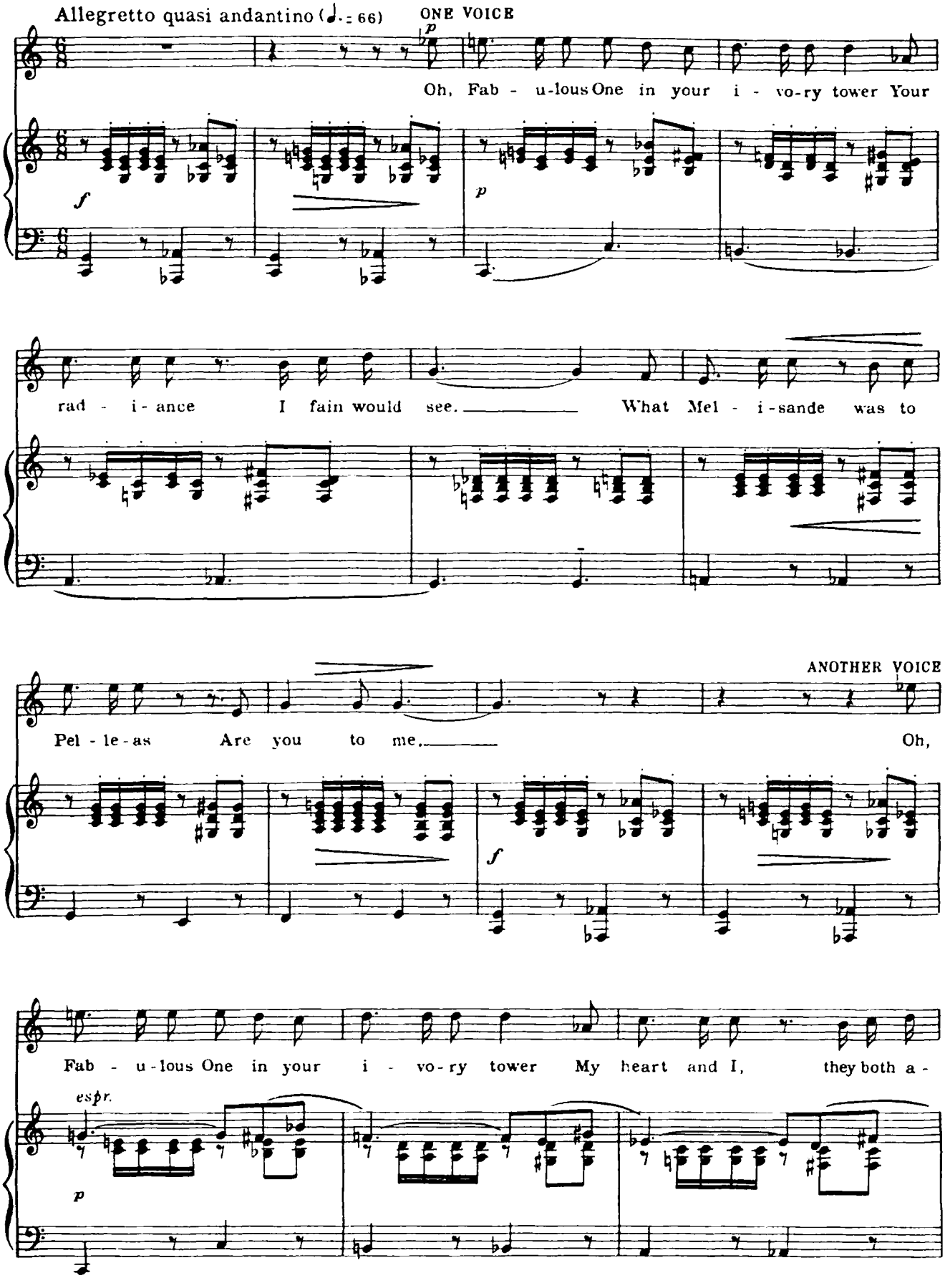
Westminster Choir College

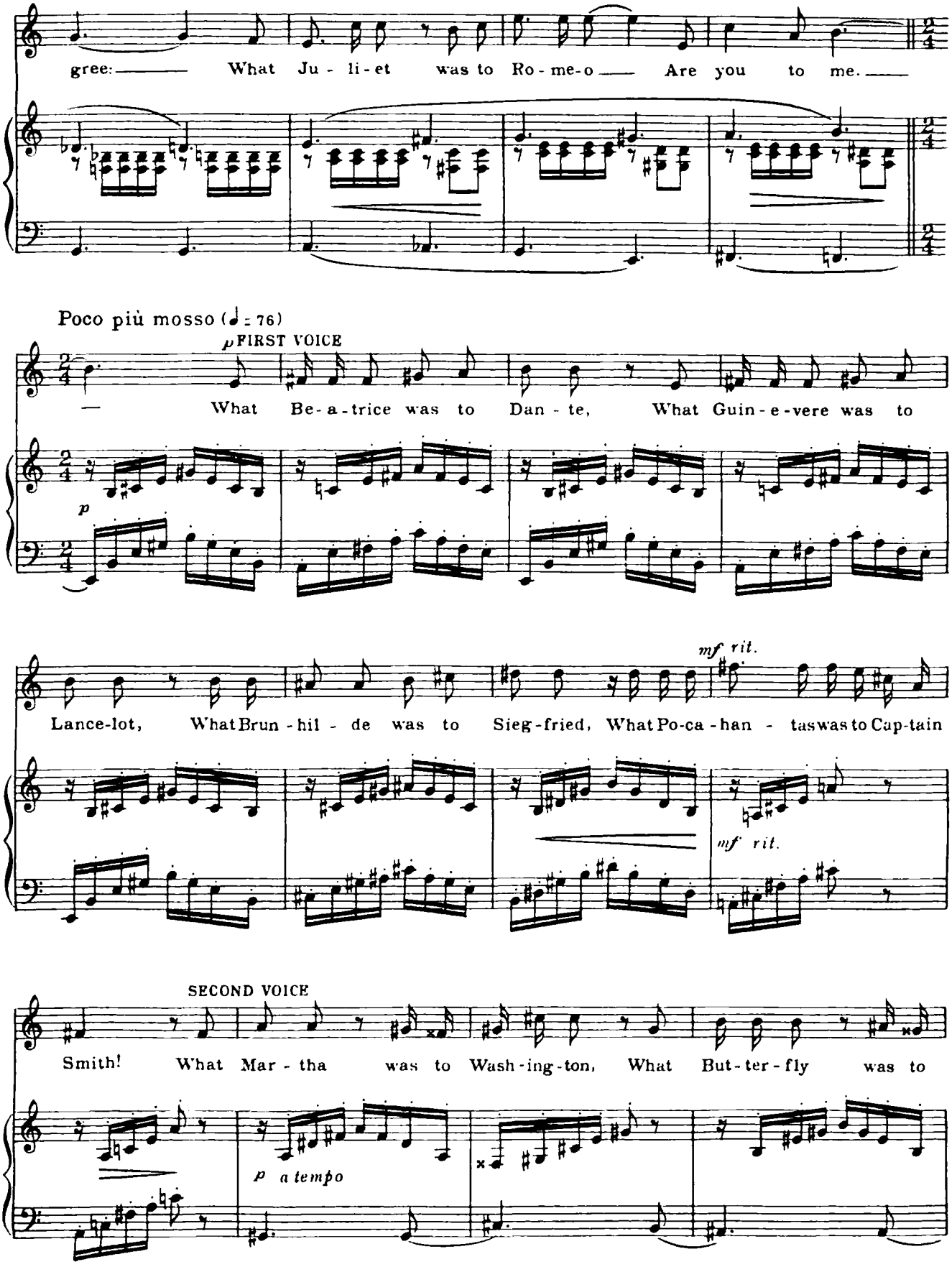
Allegro giocoso (♩. = 132)

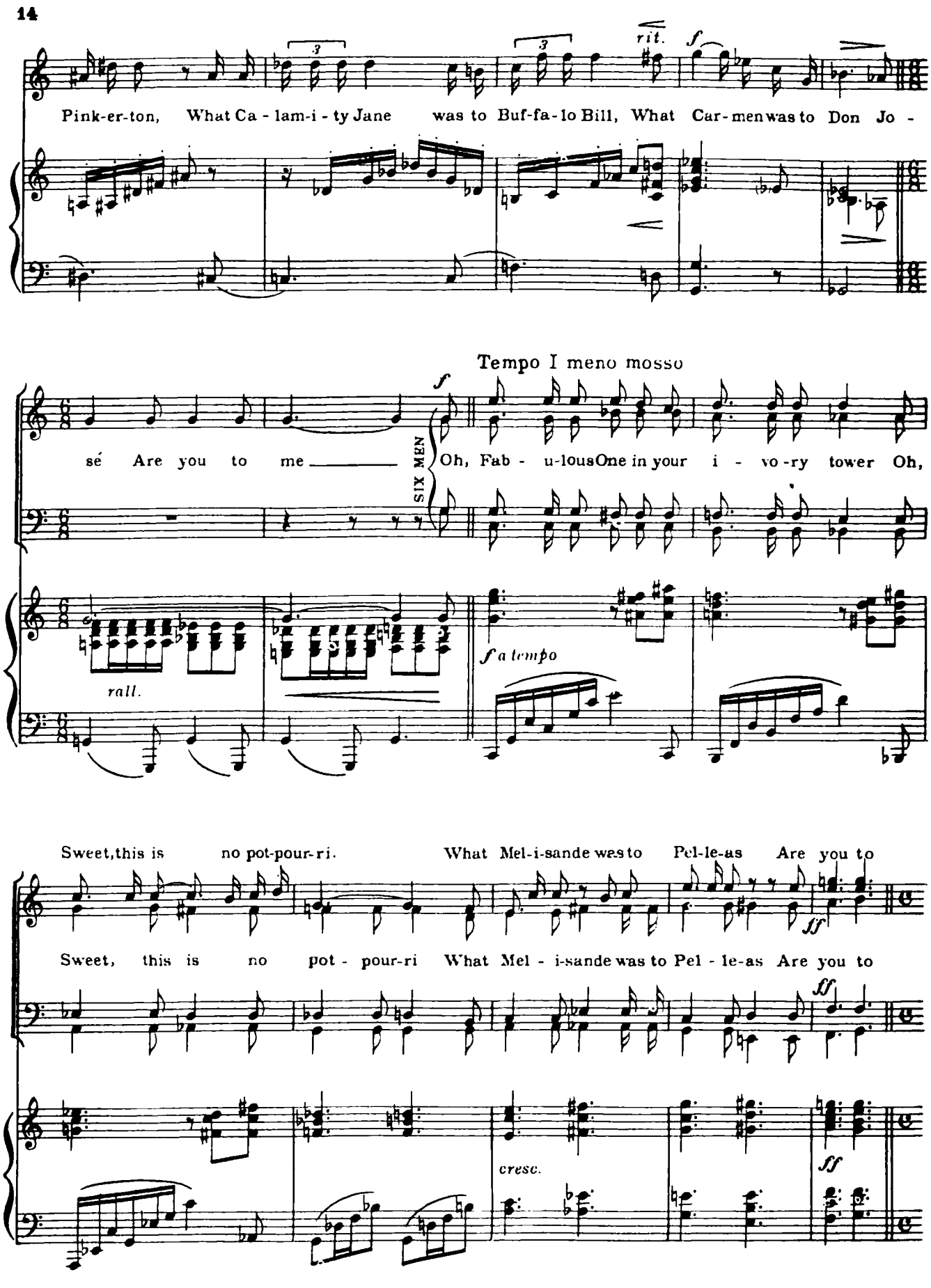
*Six men march on.*

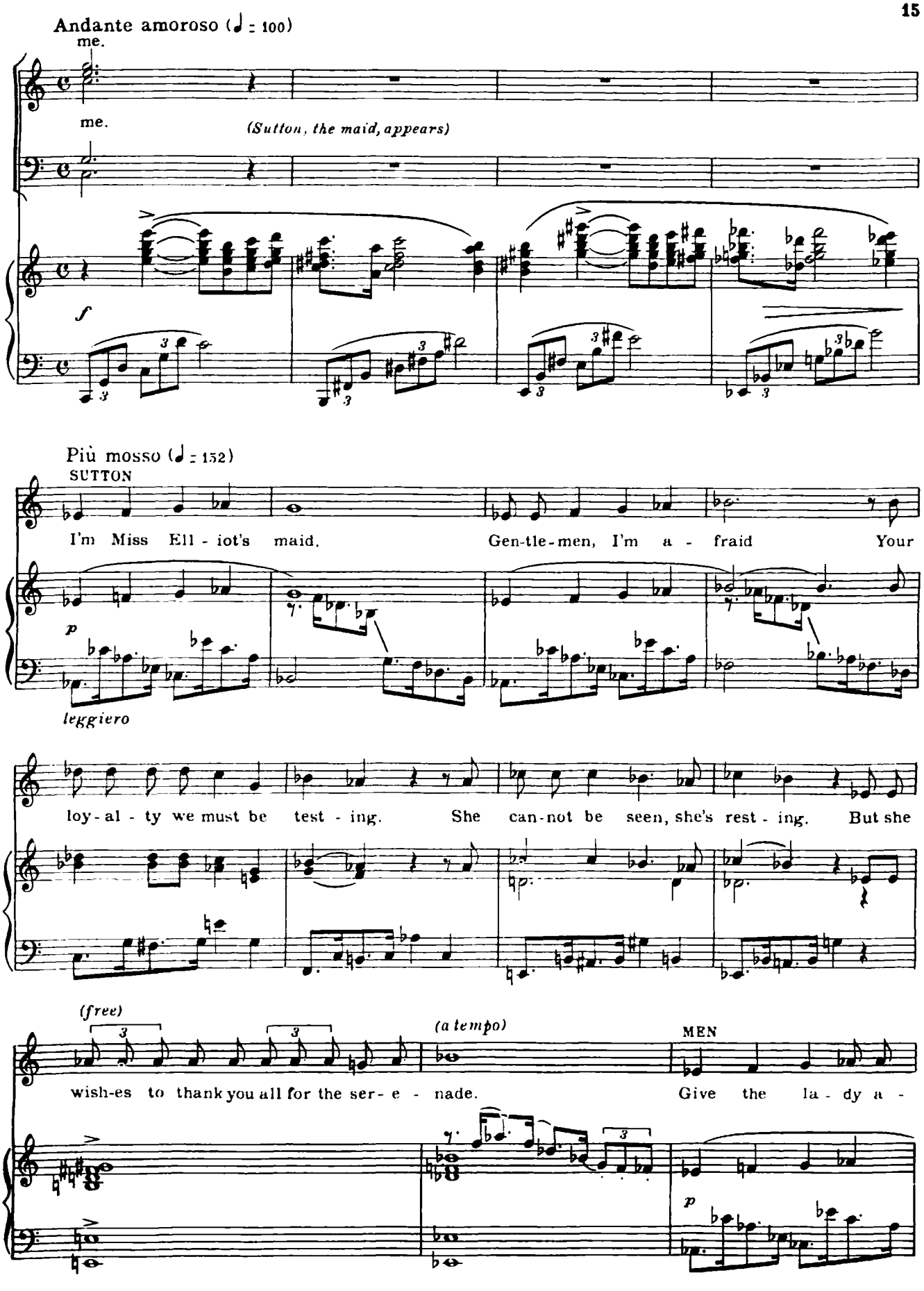


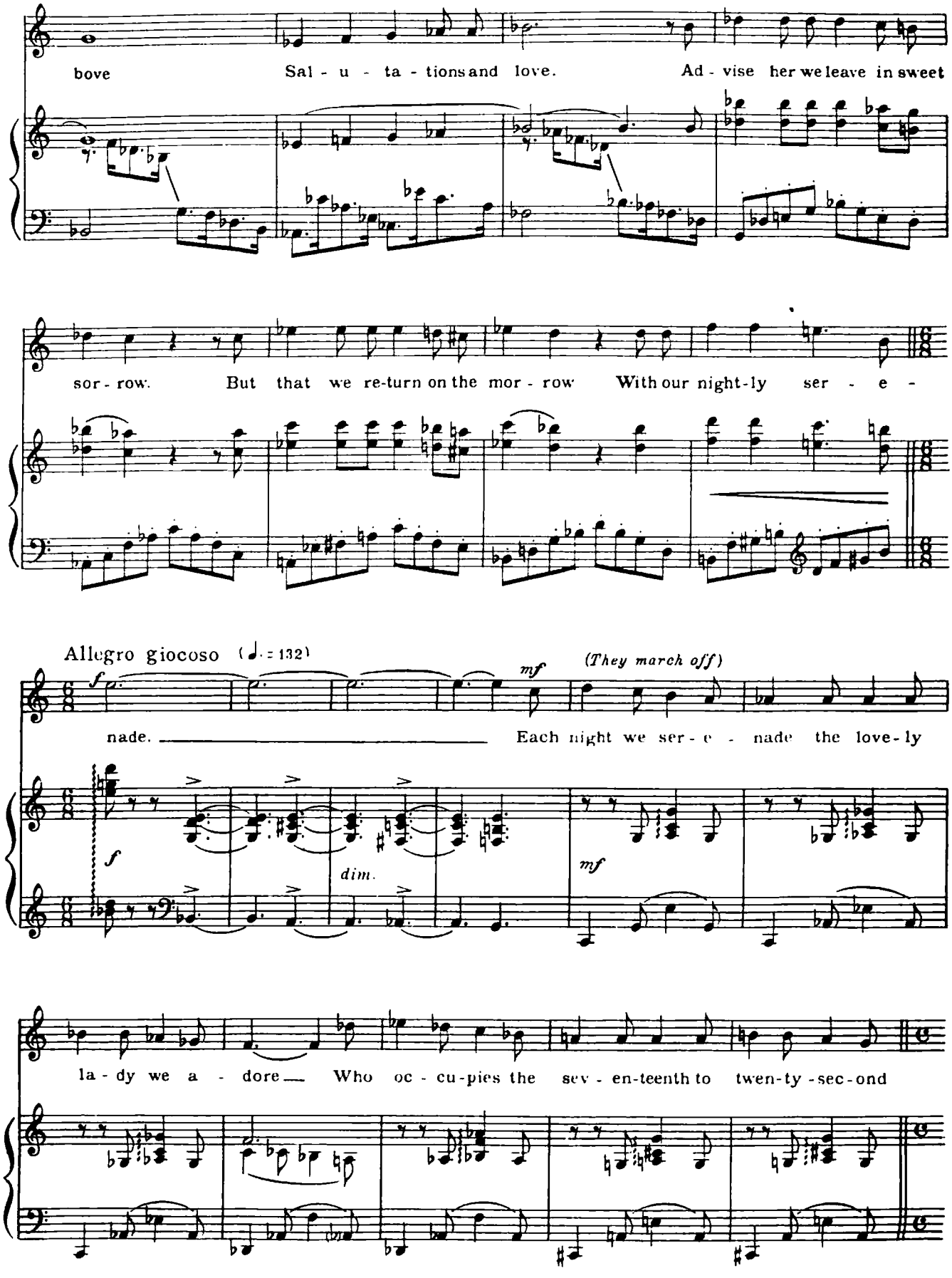

Our la - dy so se - raph-ic May not be ver - y
8va
p
near us And with the sound of traf - fic She may not ev - en
8va
8va
hear us But love is wrong with - out a song, So, now as here - to -
mf
fore, We come to ser - en - ade the love - ly la - dy we a - dore.
p
rit.

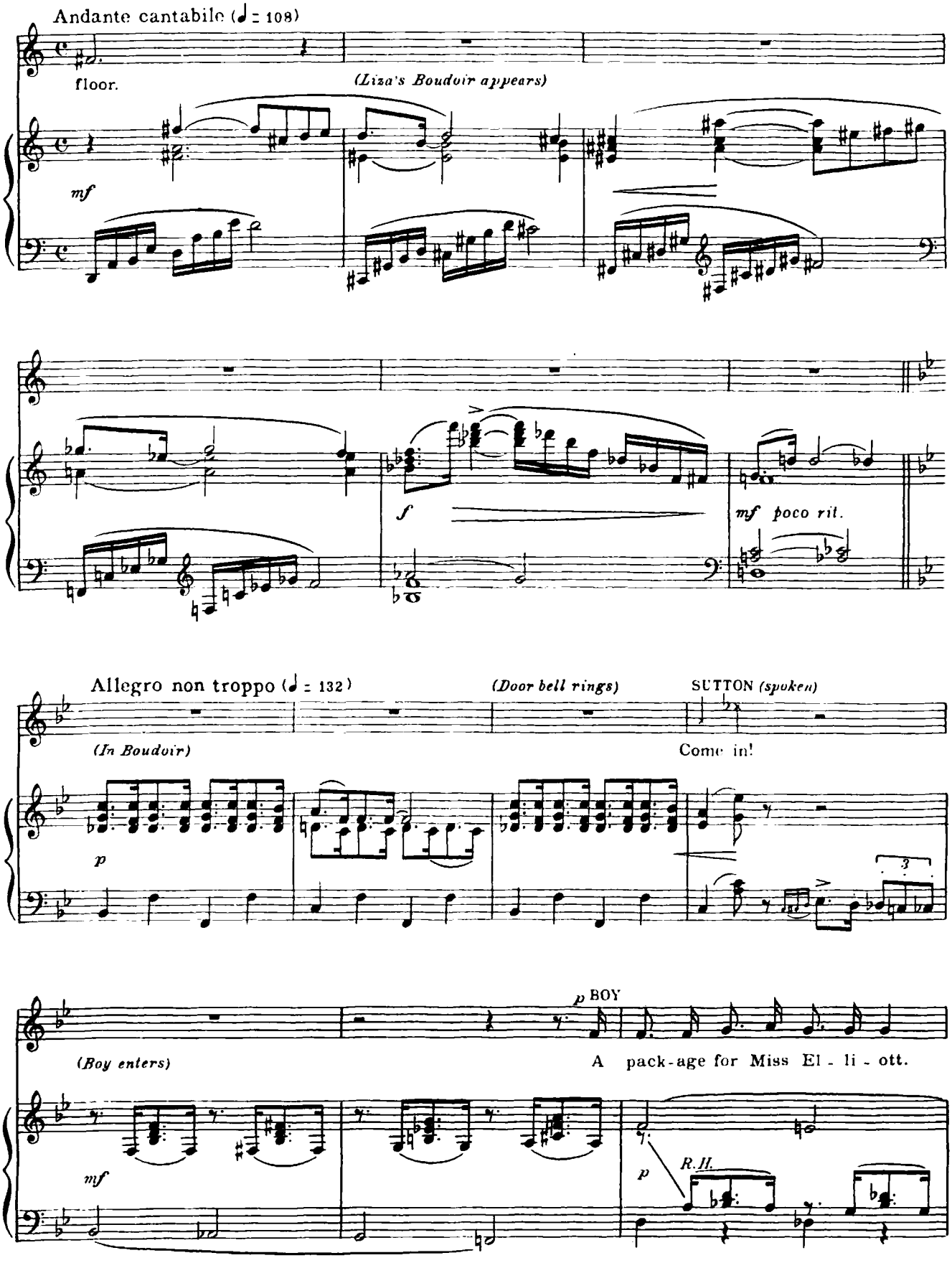

Allegretto quasi andantino (♩. = 66)
ONE VOICE
Oh, Fab - u-lous One in your i - vo-ry tower Your
rad - i - ance I fain would see. What Mel - i-sande was to
ANOTHER VOICE
Pel - le-as Are you to me. Oh,
Fab - u-lous One in your i - vo-ry tower My heart and I, they both a -
espr.

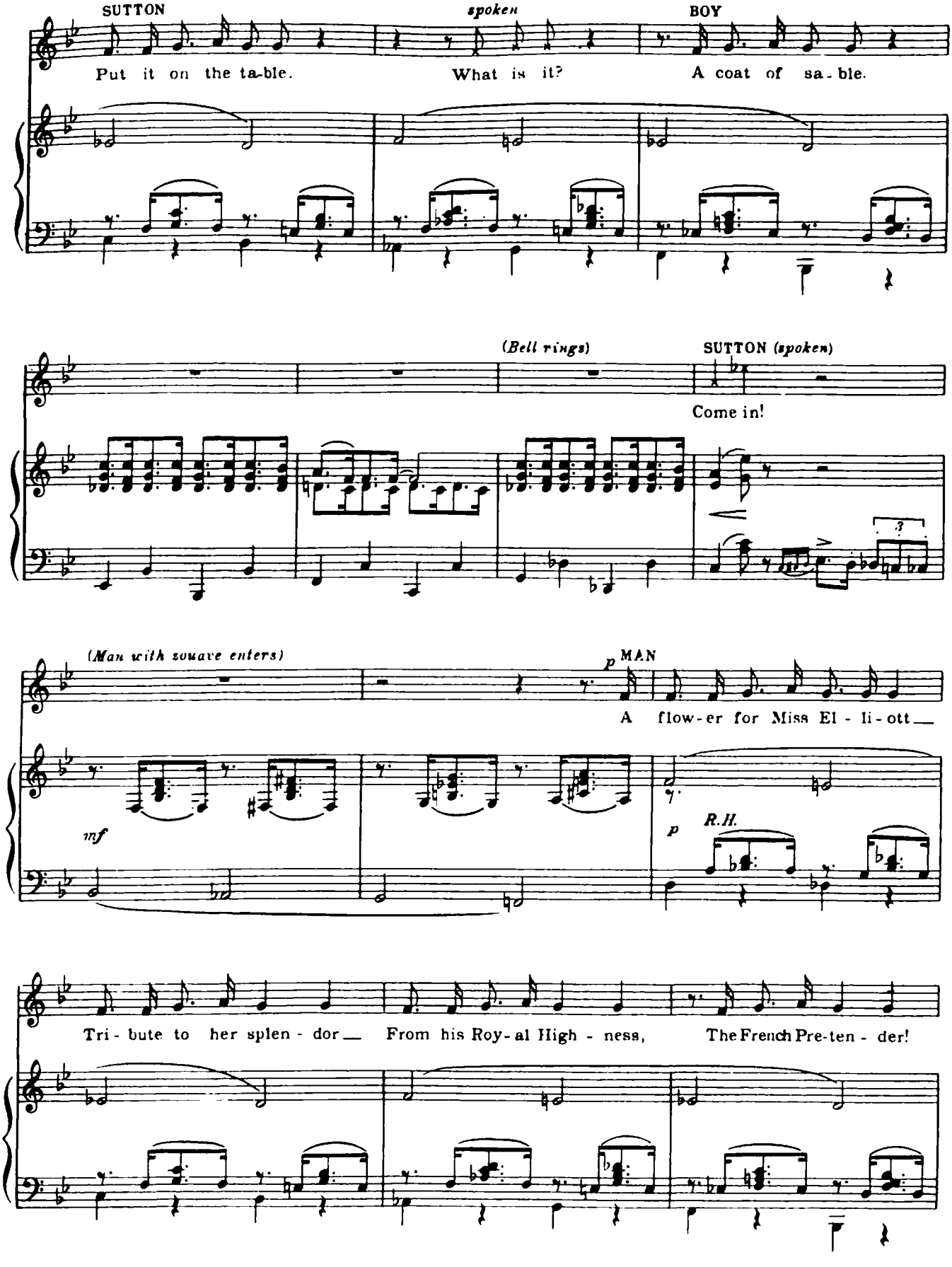

gree: What Ju - li - et was to Ro - me - o Are you to me.
Poco più mosso (♩ = 76)
p FIRST VOICE
What Be - a - trice was to Dan - te, What Guin - e - vere was to
p
mf rit.
Lance-lot, What Brun - hil - de was to Sieg - fried, What Po-ca - han - tas was to Cap-tain
mf rit.
SECOND VOICE
Smith! What Mar - tha was to Wash - ing - ton, What But - ter - fly was to
p a tempo

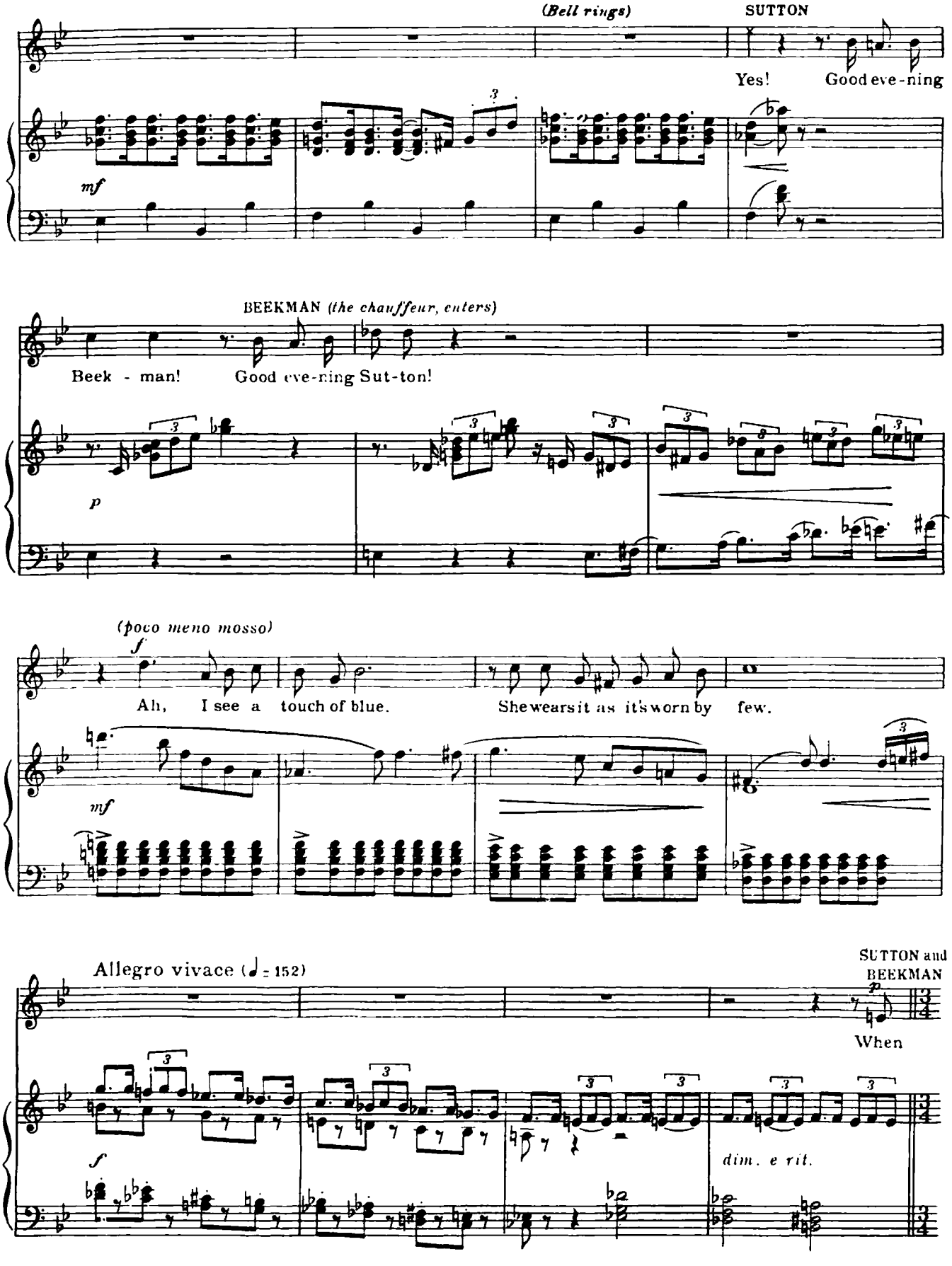

rit.
f
Pink-er-ton, What Ca - lam-i - ty Jane was to Buf-fa-lo Bill, What Car-men was to Don Jo -
Tempo I meno mosso
f
sé Are you to me
SIX MEN
Oh, Fab - u-lous One in your i - vo-ry tower Oh,
rall.
f a tempo
Sweet, this is no pot-pour-ri.
What Mel-i-sande was to Pel-le-as Are you to
Sweet, this is no pot - pour-ri
What Mel - i-sande was to Pel - le-as Are you to
ff
cresc.
ff

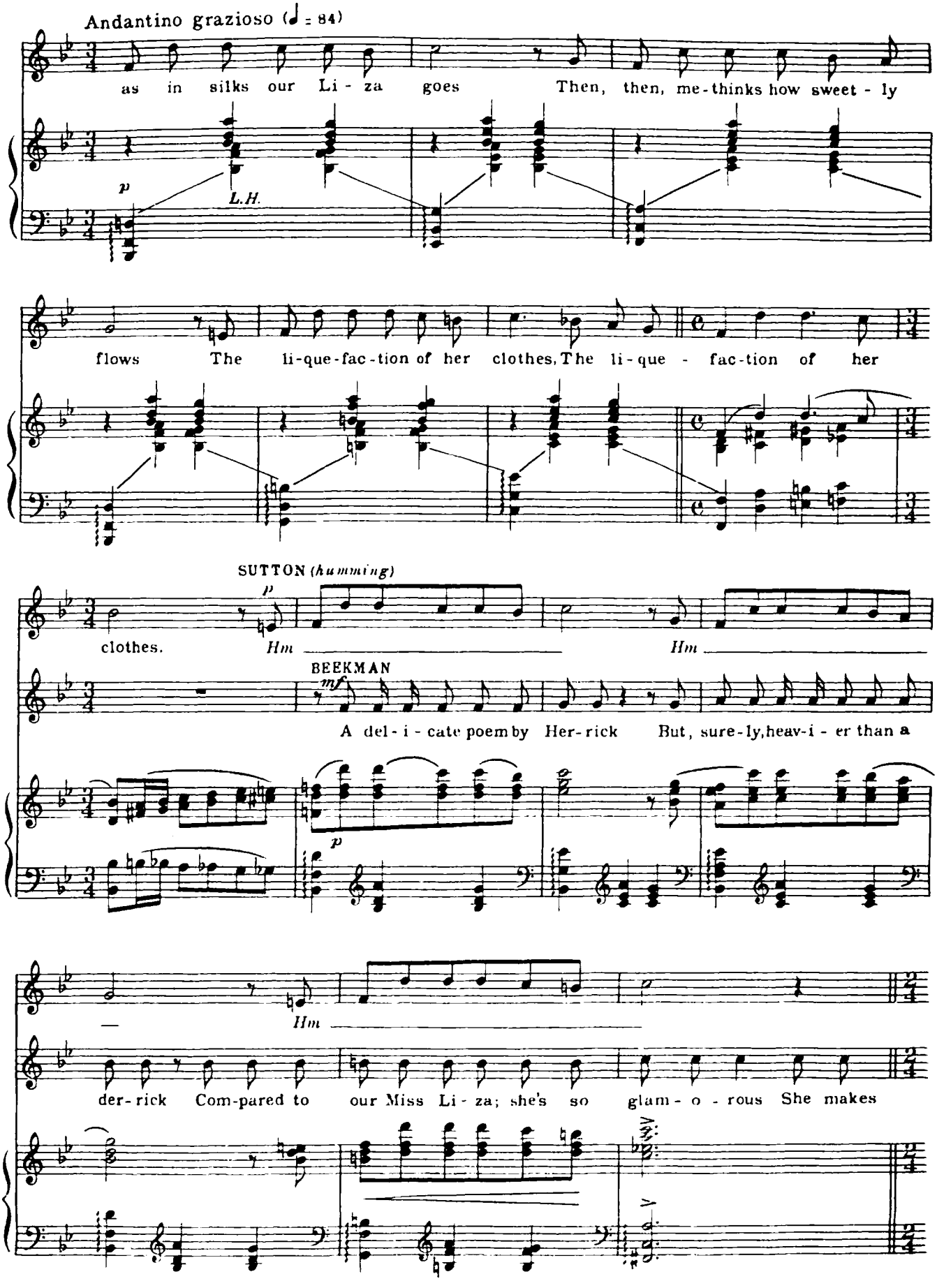

Andante amoroso (♩ = 100)
me.
me.
(Sutton, the maid, appears)
f
Più mosso (♩ = 152)
SUTTON
I'm Miss Ell - iot's maid. Gen-tle-men, I'm a - fraid Your
p
leggiero
loy - al - ty we must be test - ing. She can-not be seen, she's rest - ing. But she
(free)
(a tempo)
MEN
wish-es to thank you all for the ser- e - nade. Give the la - dy a -
p

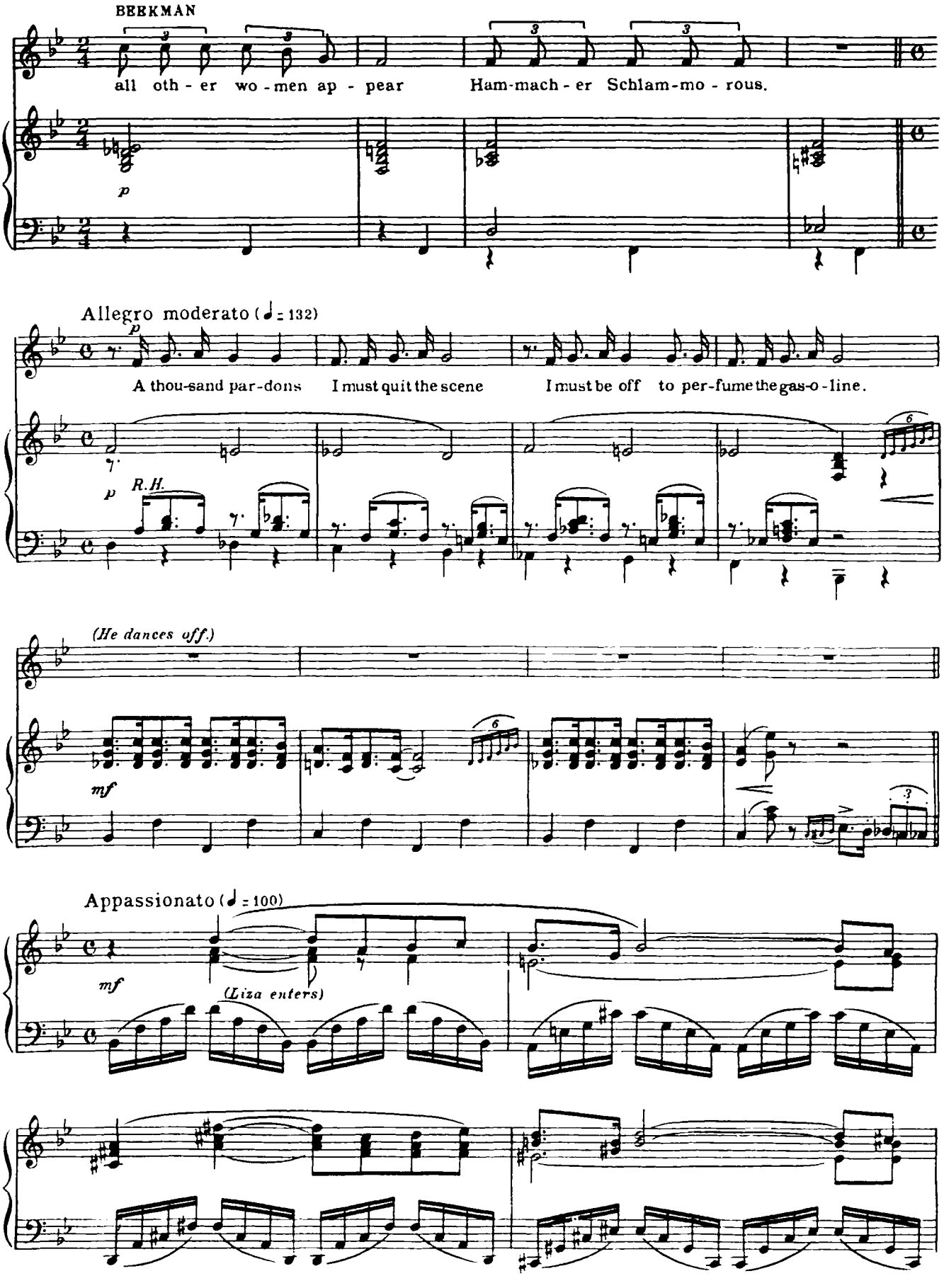

bove Sal - u - ta - tions and love. Ad - vise her we leave in sweet
sor - row. But that we re-turn on the mor - row With our night-ly ser - e -
Allegro giocoso (♩. = 132)
f
mf
(They march off)
nade. Each night we ser - e - nade the love-ly
f
dim.
mf
la - dy we a - dore Who oc - cu-pies the sev - en-teenth to twen-ty - sec-ond

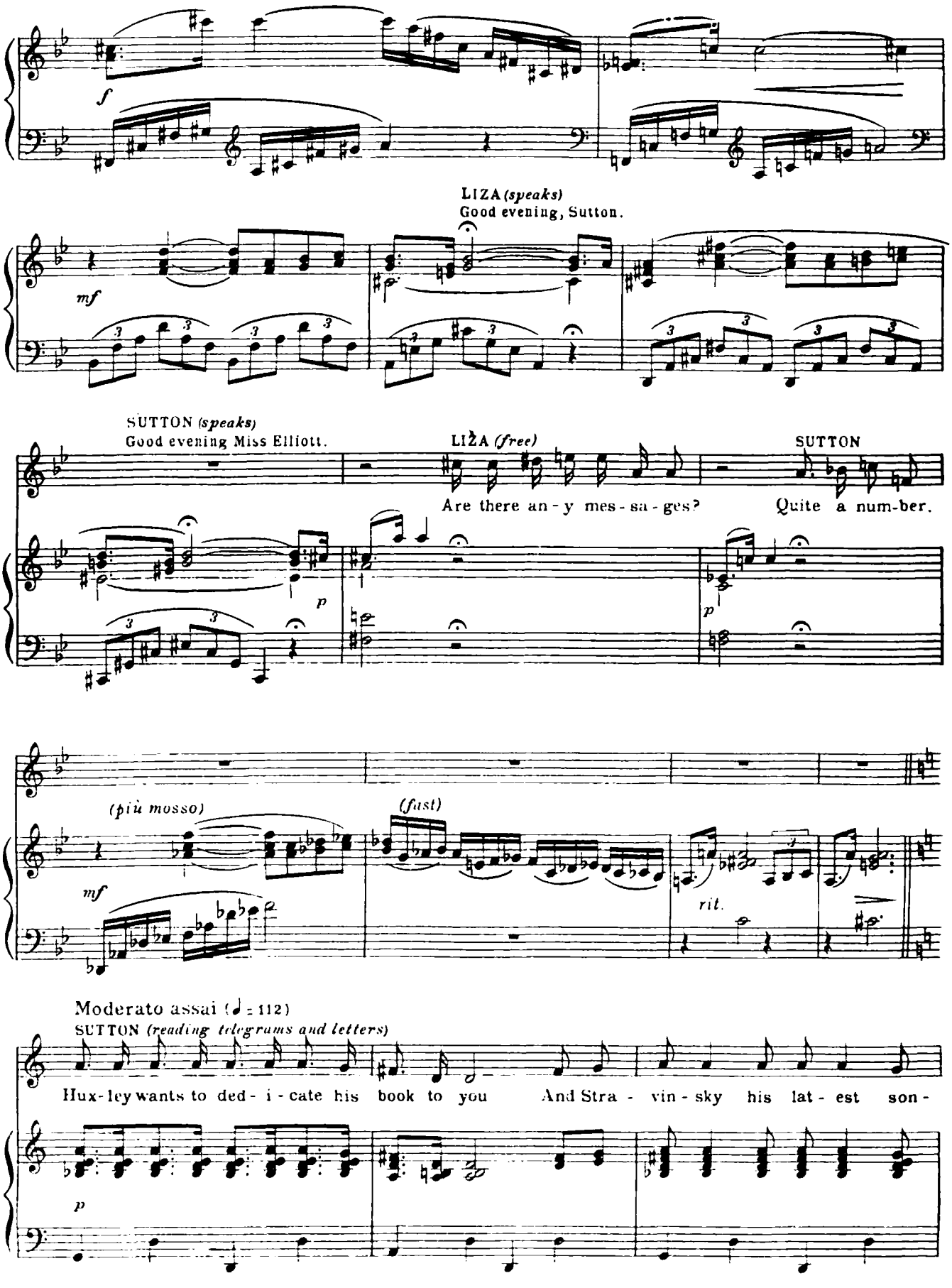

Andante cantabile (♩ = 108)
floor.
(Liza's Boudoir appears)
mf
f
mf poco ril.
Allegro non troppo (♩ = 132)
(Door bell rings)
SUTTON (spoken)
(In Boudoir)
Come in!
p
3
p BOY
(Boy enters)
A pack-age for Miss El - li - ott.
mf
p
R.H.

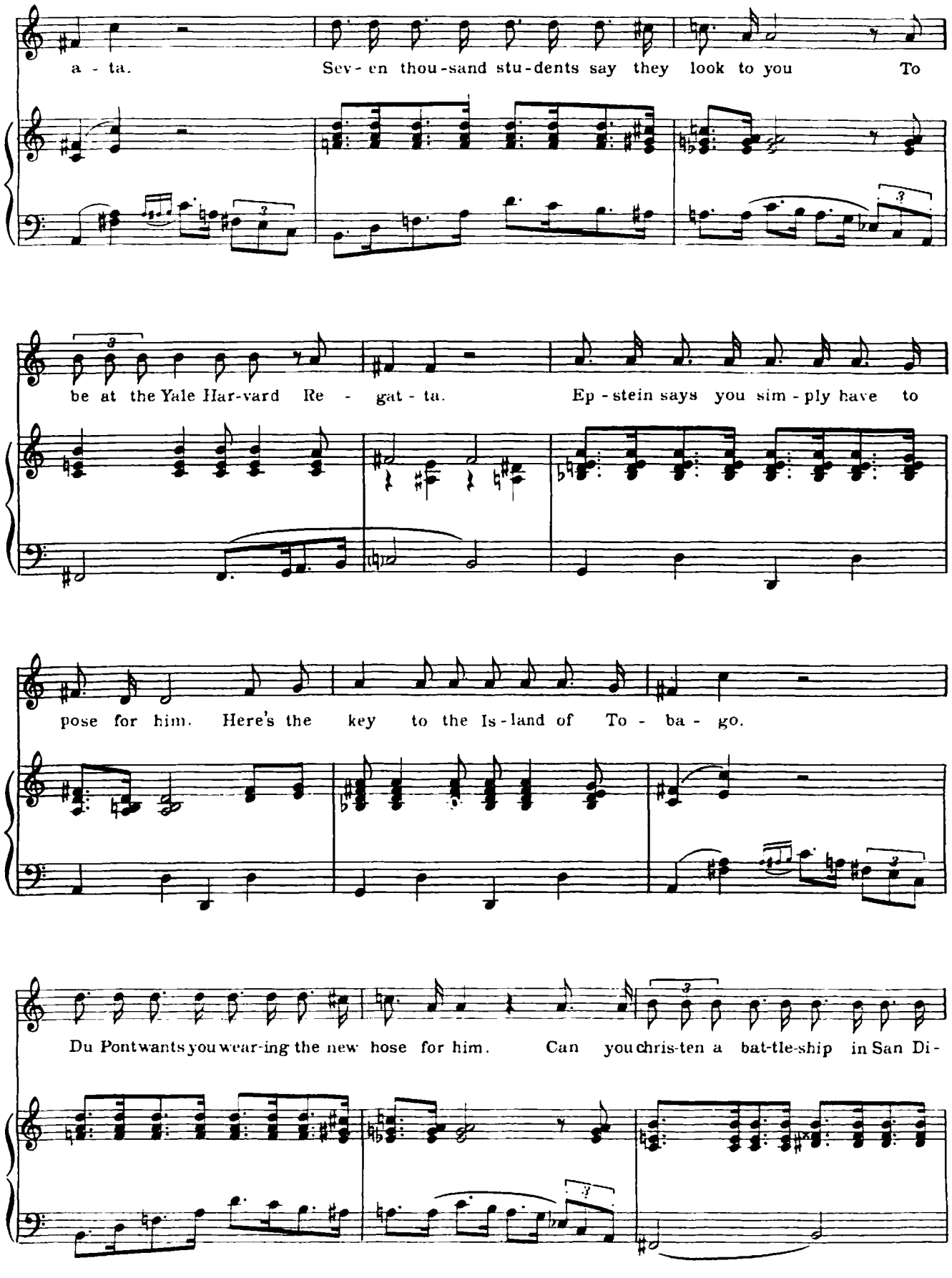

SUTTON
spoken
BOY
Put it on the ta-ble.
What is it?
A coat of sa-ble.
(Bell rings)
SUTTON (spoken)
Come in!
(Man with suave enters)
p
MAN
A flow-er for Miss El - li-ott
mf
p
R.H.
Tri - bute to her splen - dor
From his Roy-al High - ness,
The French Pre-ten - der!

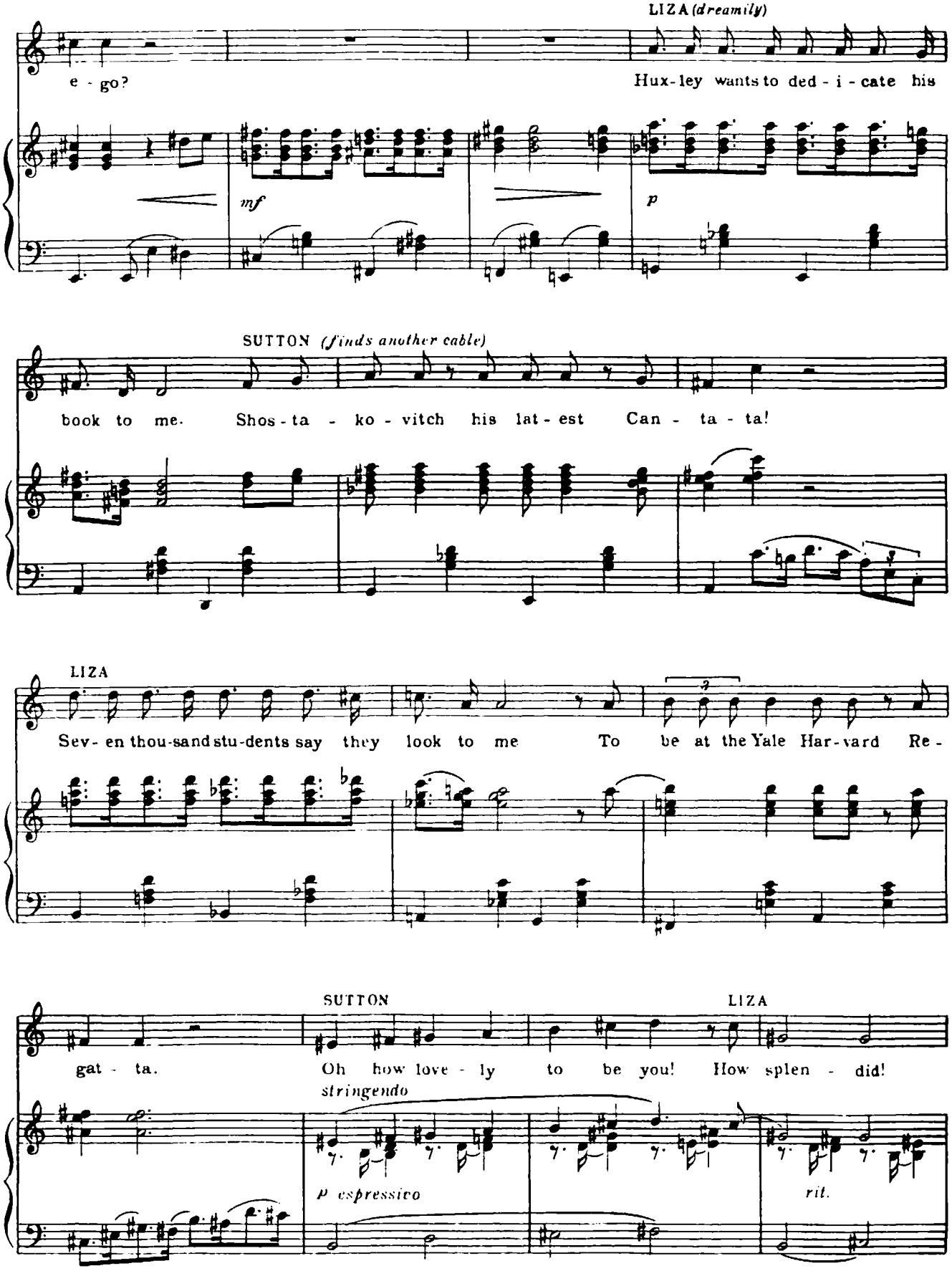

(Bell rings)
SUTTON
Yes!
Good eve-ning
mf
BEEKMAN (the chauffeur, enters)
Beek - man!
Good eve-ning Sut-ton!
p
(poco meno mosso)
f
Ah, I see a touch of blue.
She wears it as it's worn by few.
mf
Allegro vivace (♩ = 152)
SUTTON and BEEKMAN
p
When
f
dim. e rit.

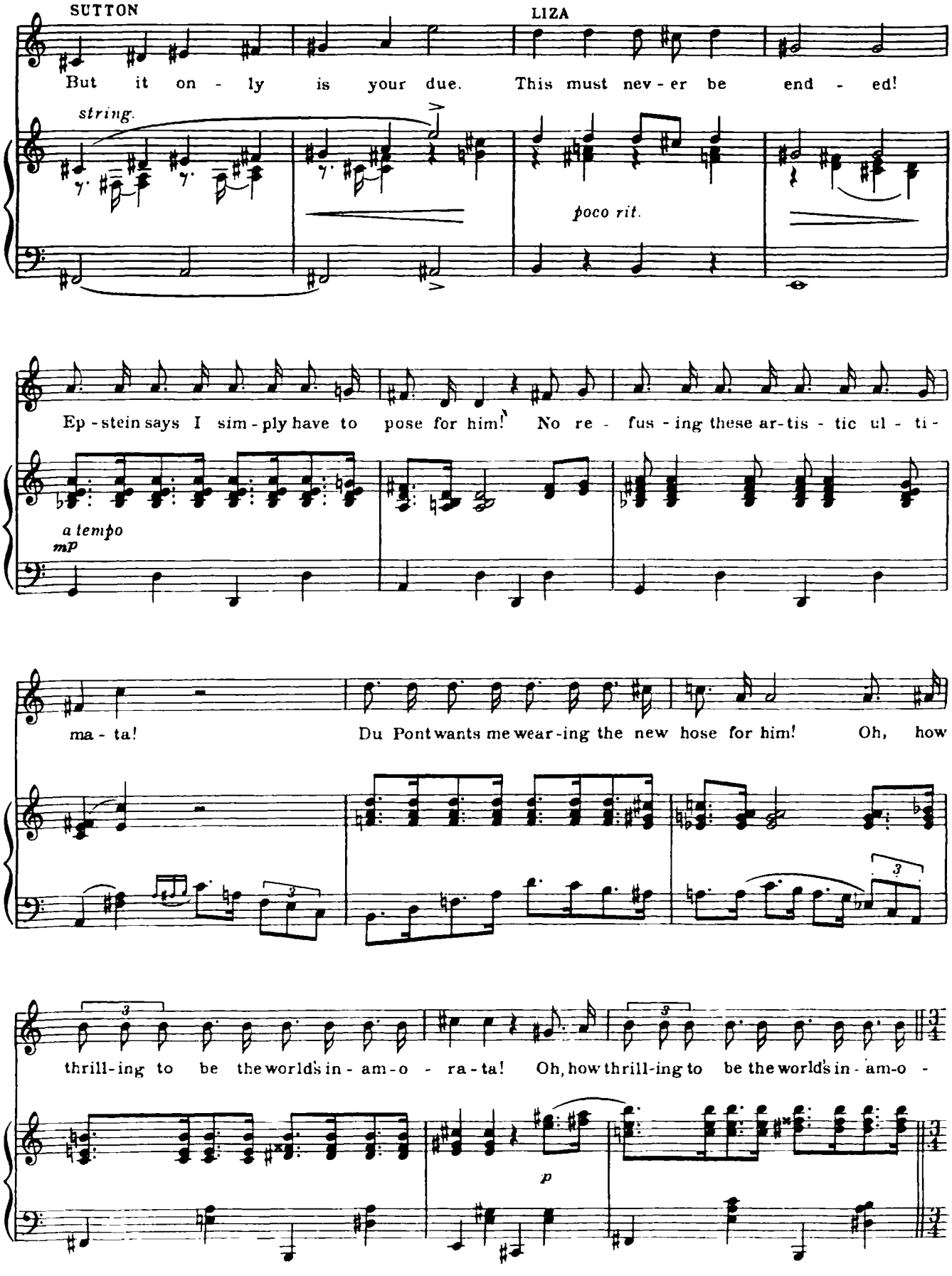

Andantino grazioso (♩ = 84)
as in silks our Li - za goes Then, then, me-thinks how sweet - ly
p
L.H.
flows The li-que-fac-tion of her clothes, The li-que - fac-tion of her
SUTTON (humming)
p
clothes.
Hm
Hm
BEEKMAN
mf
A del - i - cate poem by Her-rick But, sure-ly, heav-i - er than a
p
Hm
der-rick Com-pared to our Miss Li - za; she's so glam - o - rous She makes

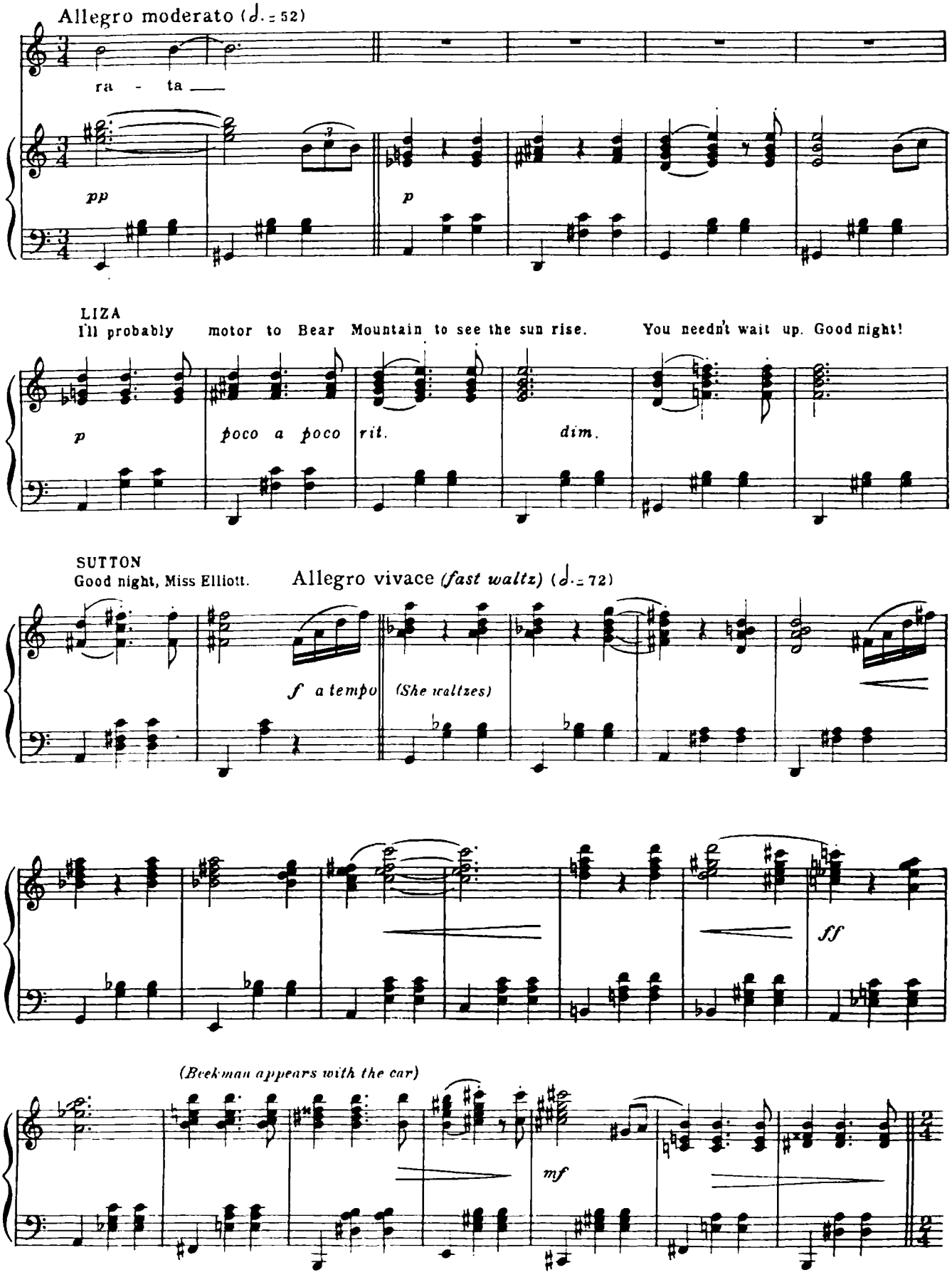

BEEKMAN
all oth - er wo - men ap - pear
Ham-mach - er Schlam-mo - rous.
p
Allegro moderato (♩= 132)
p
A thou-sand par-dons
I must quit the scene
I must be off to per-fume the gas-o-line.
R.H.
(He dances off.)
mf
Appassionato (♩= 100)
mf
(Liza enters)


f
LIZA (speaks)
Good evening, Sutton.
mf
SUTTON (speaks)
Good evening Miss Elliott.
LIZA (free)
Are there an - y mes - sa - ges?
SUTTON
Quite a num-ber.
p
p
(più mosso)
(fast)
mf
rit.
Moderato assai (♩ = 112)
SUTTON (reading telegrams and letters)
Hux - ley wants to ded - i - cate his book to you
And Stra - vin - sky his lat - est son -
p


a - ta. Sev - en thou-sand stu-dents say they look to you To
be at the Yale Har-vard Re - gat - ta. Ep - stein says you sim - ply have to
pose for him. Here's the key to the Is - land of To - ba - go.
Du Pont wants you wear-ing the new hose for him. Can you chris-ten a bat-tle-ship in San Di-


LIZA (dreamily)
e - go?
Hux-ley wants to ded - i - cate his
mf
p
SUTTON (finds another cable)
book to me. Shos - ta - ko - vitch his lat - est Can - ta - ta!
LIZA
Sev- en thou-sand stu-dents say they look to me To be at the Yale Har-vard Re -
SUTTON
LIZA
gat - ta.
Oh how love - ly to be you! How splen - did!
stringendo
p espressivo
rit.


SUTTON
LIZA
But it on - ly is your due. This must nev - er be end - ed!
string.
poco rit.
Ep - stein says I sim - ply have to pose for him! No re - fus - ing these ar-tis - tic ul - ti -
a tempo
mp
ma - ta! Du Pont wants me wear - ing the new hose for him! Oh, how
thrill-ing to be the world's in - am - o - ra - ta! Oh, how thrill-ing to be the world's in - am-o -
p


Allegro moderato (♩. = 52)
ra - ta
pp
p
LIZA
I'll probably motor to Bear Mountain to see the sun rise. You needn't wait up. Good night!
p
poco a poco rit.
dim.
SUTTON
Good night, Miss Elliott.
Allegro vivace (fast waltz) (♩. = 72)
f a tempo
(She waltzes)
ff
(Beekman appears with the car)
mf

Allegro molto (♩ = 132)

BEEKMAN

I learned it would be blue tonight. So I'm driving the blue Dusenberg with the blue license plates and

*p*

I've put the blue Picasso in the car.

LIZA

Very thoughtful, Beekman.

BEEKMAN

Where to Miss Elliott?

*mp*

LIZA

The "Seventh Heaven!"

Più mosso

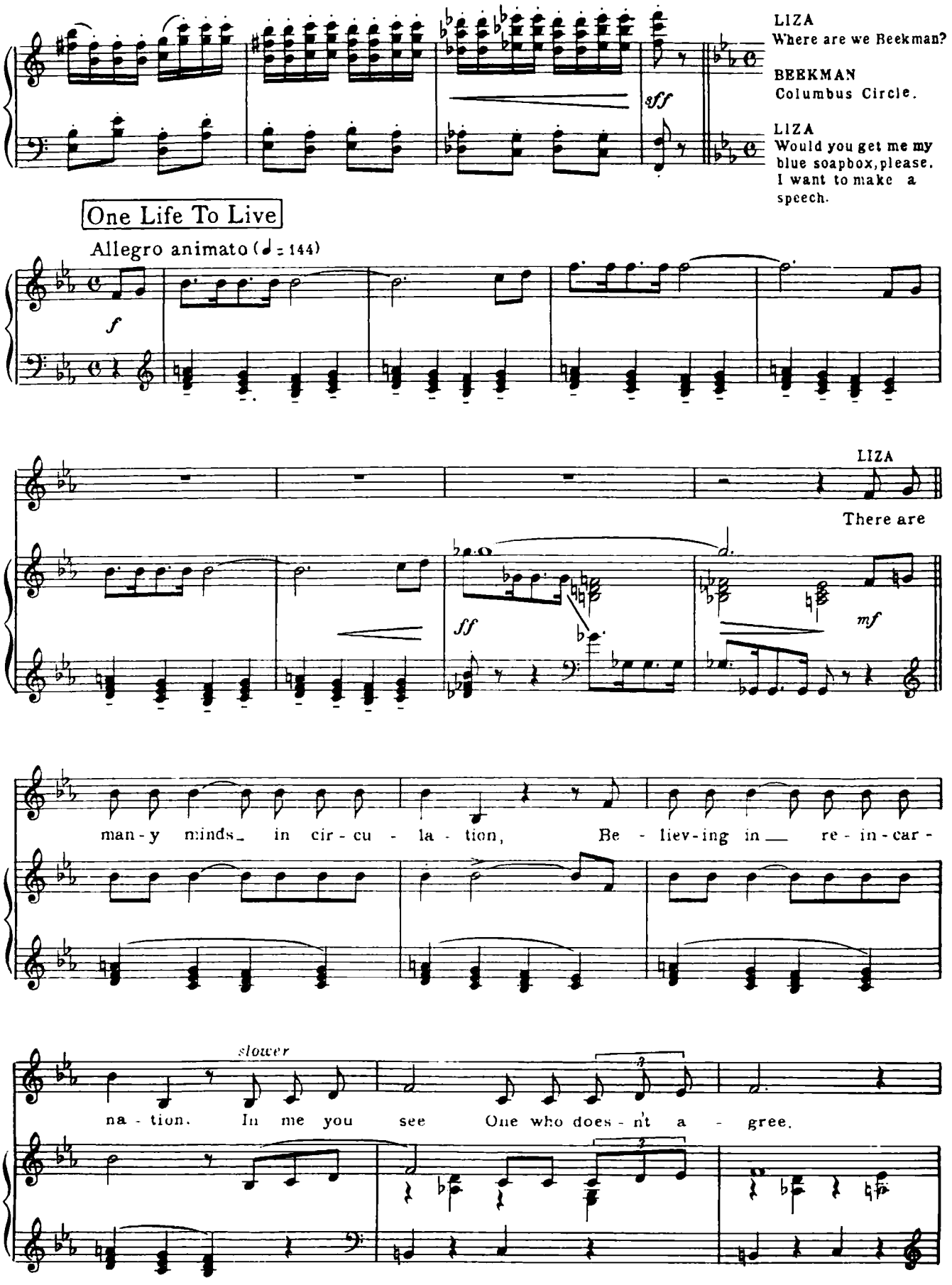
*cresc. poco a poco*

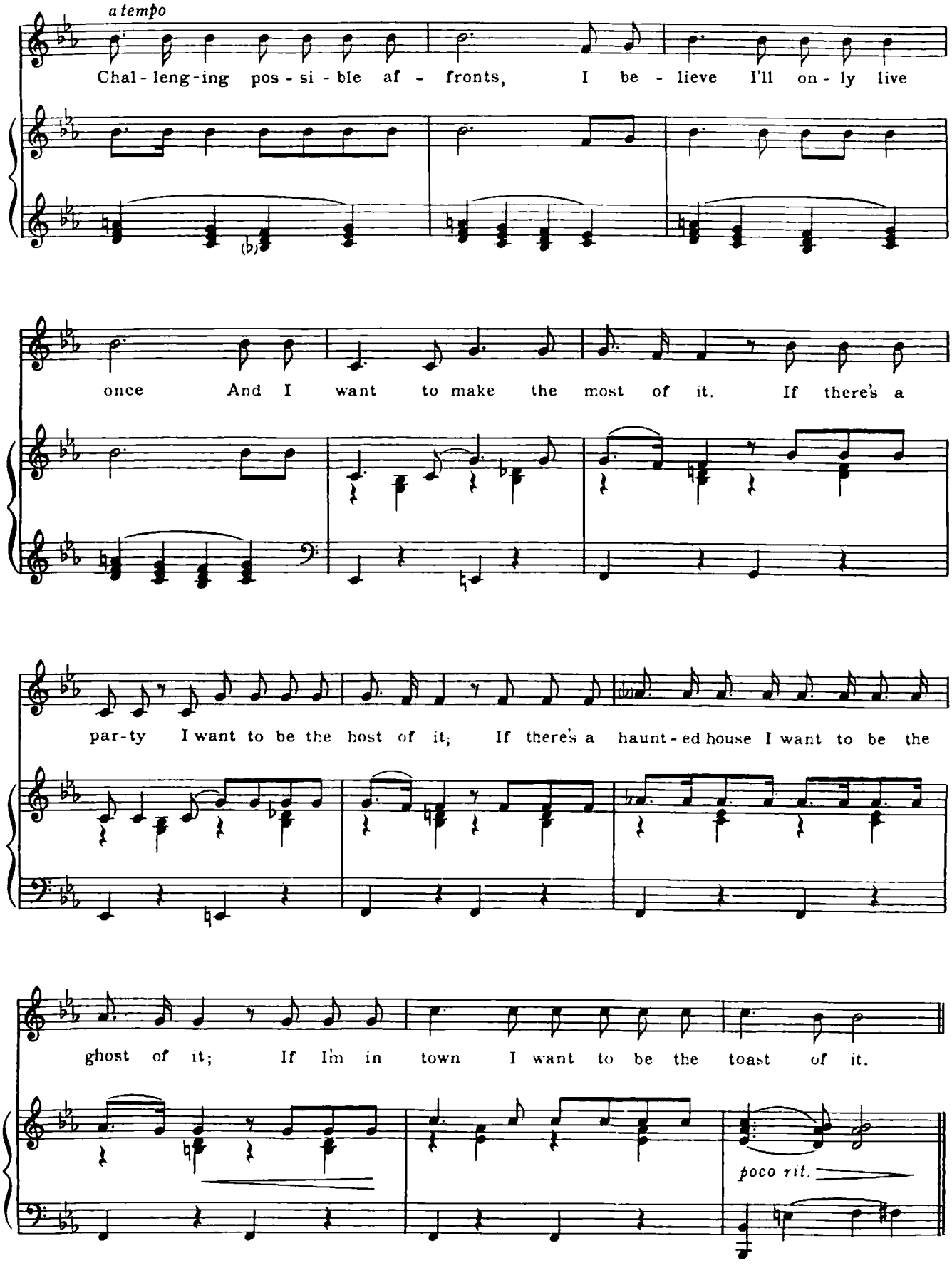
*(They drive in the car)*

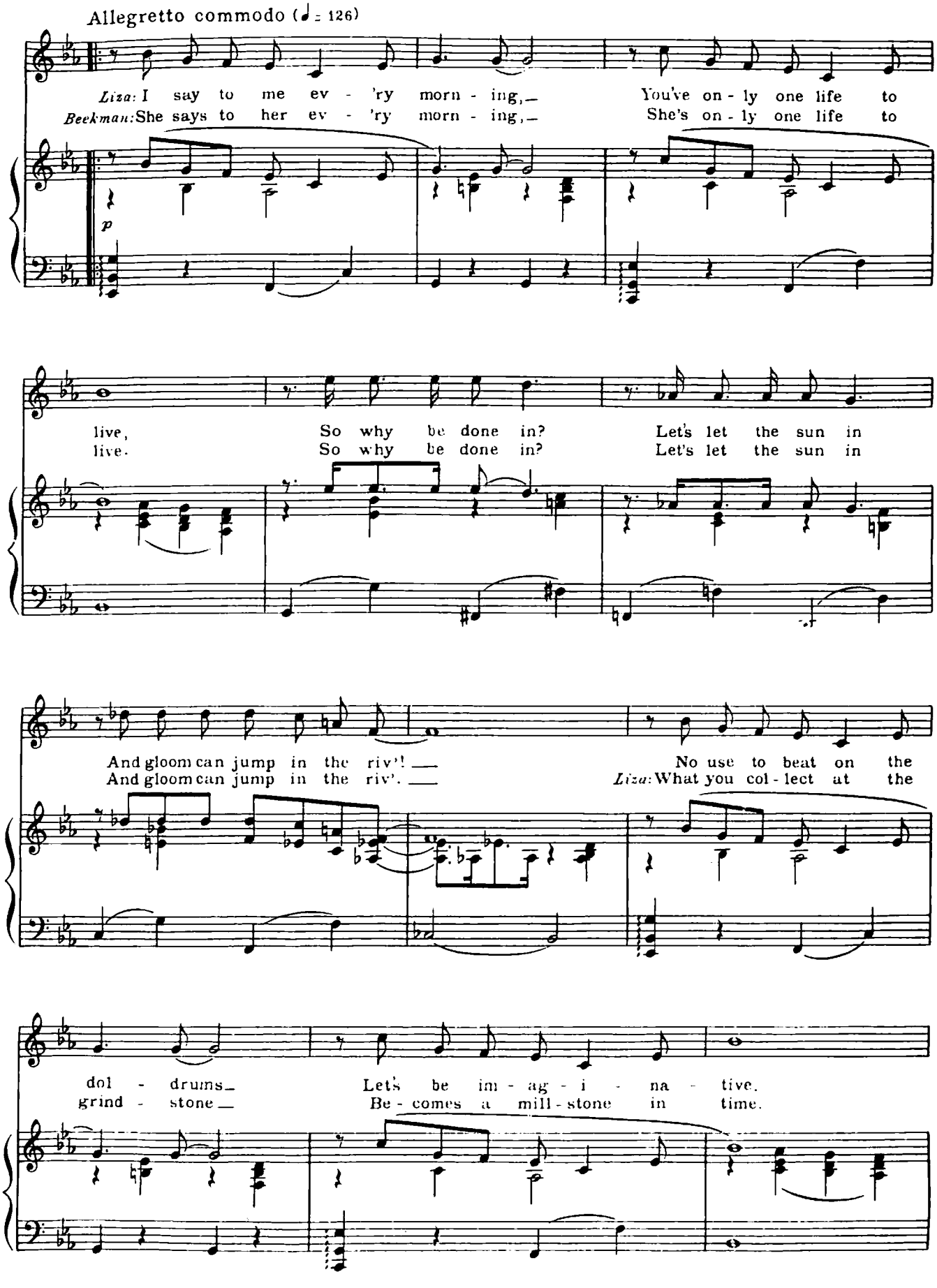
*mf*

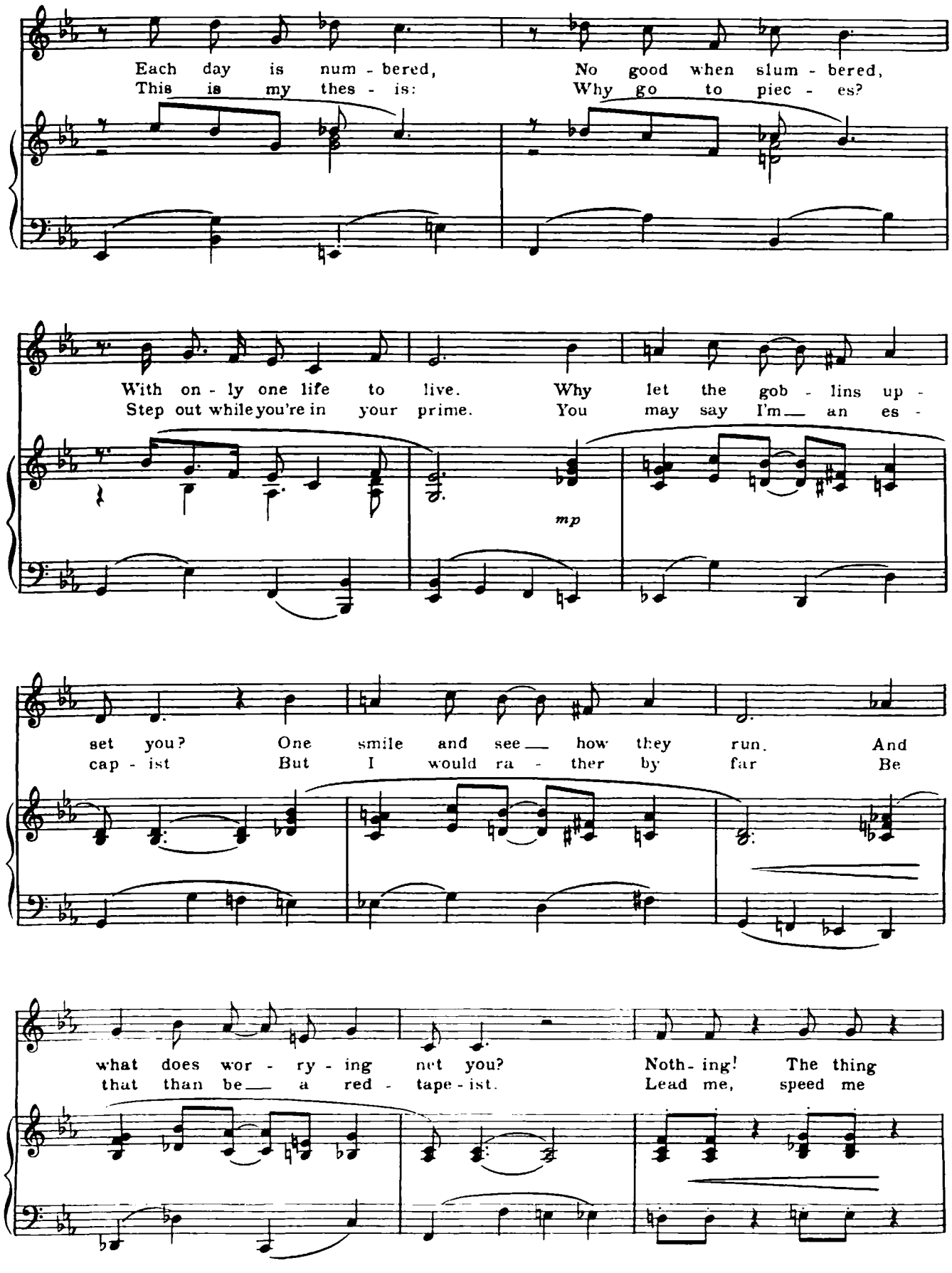
Presto

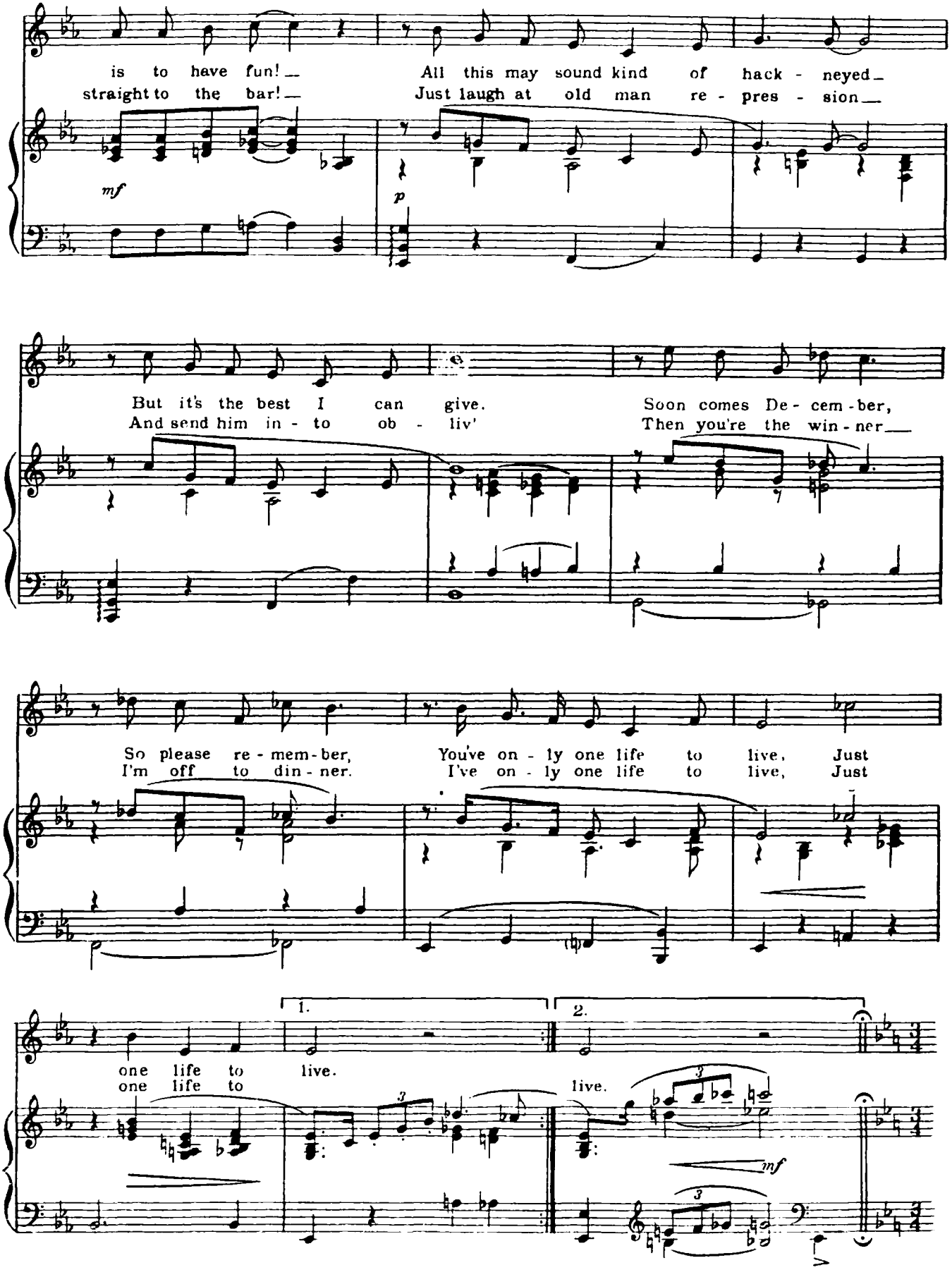
*f*


LIZA
Where are we Beekman?
BEEKMAN
Columbus Circle.
LIZA
Would you get me my blue soapbox, please. I want to make a speech.
sff
One Life To Live
Allegro animato (♩ = 144)
f
LIZA
There are
ff
mf
man - y minds_ in cir - cu - la - tion, Be - liev - ing in__ re - in - car -
slower
na - tion. In me you see One who does - n't a - gree.


a tempo
Chal - leng-ing pos - si - ble af - fronts, I be - lieve I'll on - ly live
once And I want to make the most of it. If there's a
par-ty I want to be the host of it; If there's a haunt - ed house I want to be the
ghost of it; If I'm in town I want to be the toast of it.
poco rit.

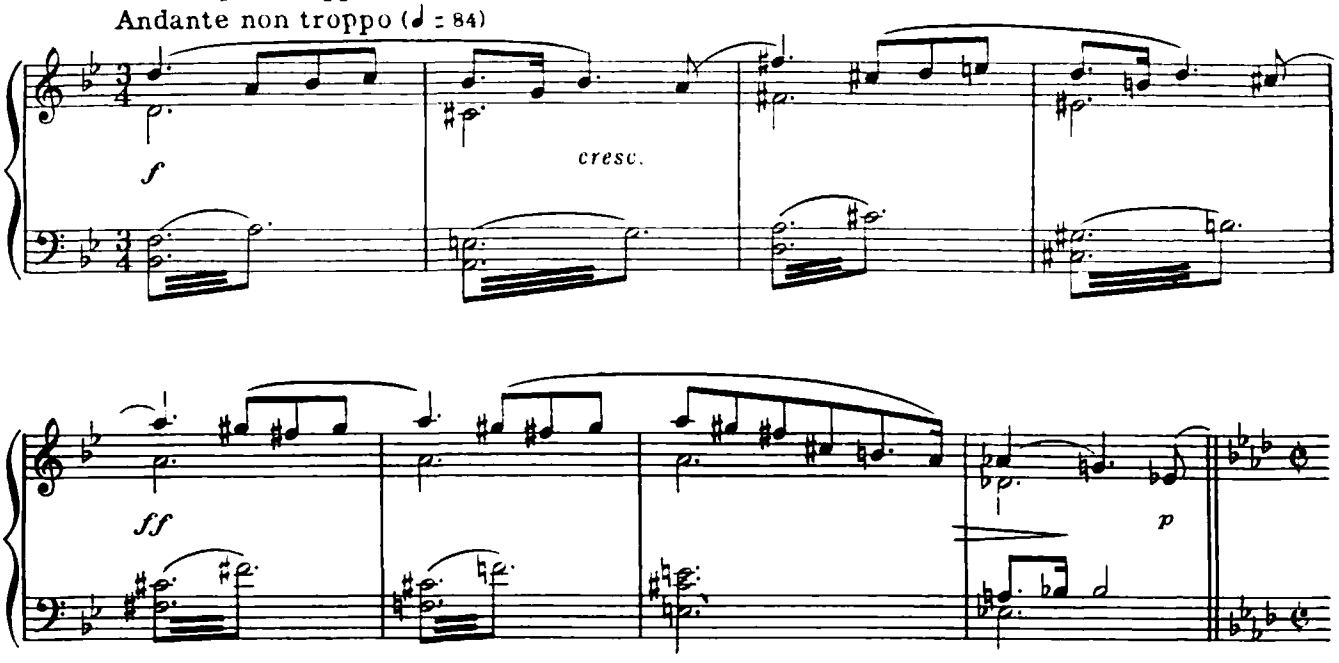

Allegretto commodo (♩ = 126)
Liza: I say to me ev - 'ry morn - ing,— You've on - ly one life to
Beekman: She says to her ev - 'ry morn - ing,— She's on - ly one life to
p
live, So why be done in? Let's let the sun in
live. So why be done in? Let's let the sun in
And gloom can jump in the riv'! — No use to beat on the
And gloom can jump in the riv'. — Liza: What you col - lect at the
dol - drums— Let's be im - ag - i - na - tive.
grind - stone— Be - comes a mill - stone in time.


Each day is num - bered, No good when slum - bered,
This is my thes - is: Why go to piec - es?
With on - ly one life to live. Why let the gob - lins up -
Step out while you're in your prime. You may say I'm an es -
mp
set you? One smile and see how they run. And
cap - ist But I would ra - ther by far Be
what does wor - ry - ing net you? Noth - ing! The thing
that than be a red - tape - ist. Lead me, speed me


is to have fun! straight to the bar!
All this may sound kind of hack - neyed Just laugh at old man re - pres - sion
mf
p
But it's the best I can give. And send him in - to ob - liv'
Soon comes De - cem - ber, Then you're the win - ner
So please re - mem - ber, I'm off to din - ner.
You've on - ly one life to live, Just I've on - ly one life to live, Just
1.
2.
one life to live. one life to
live.
mf

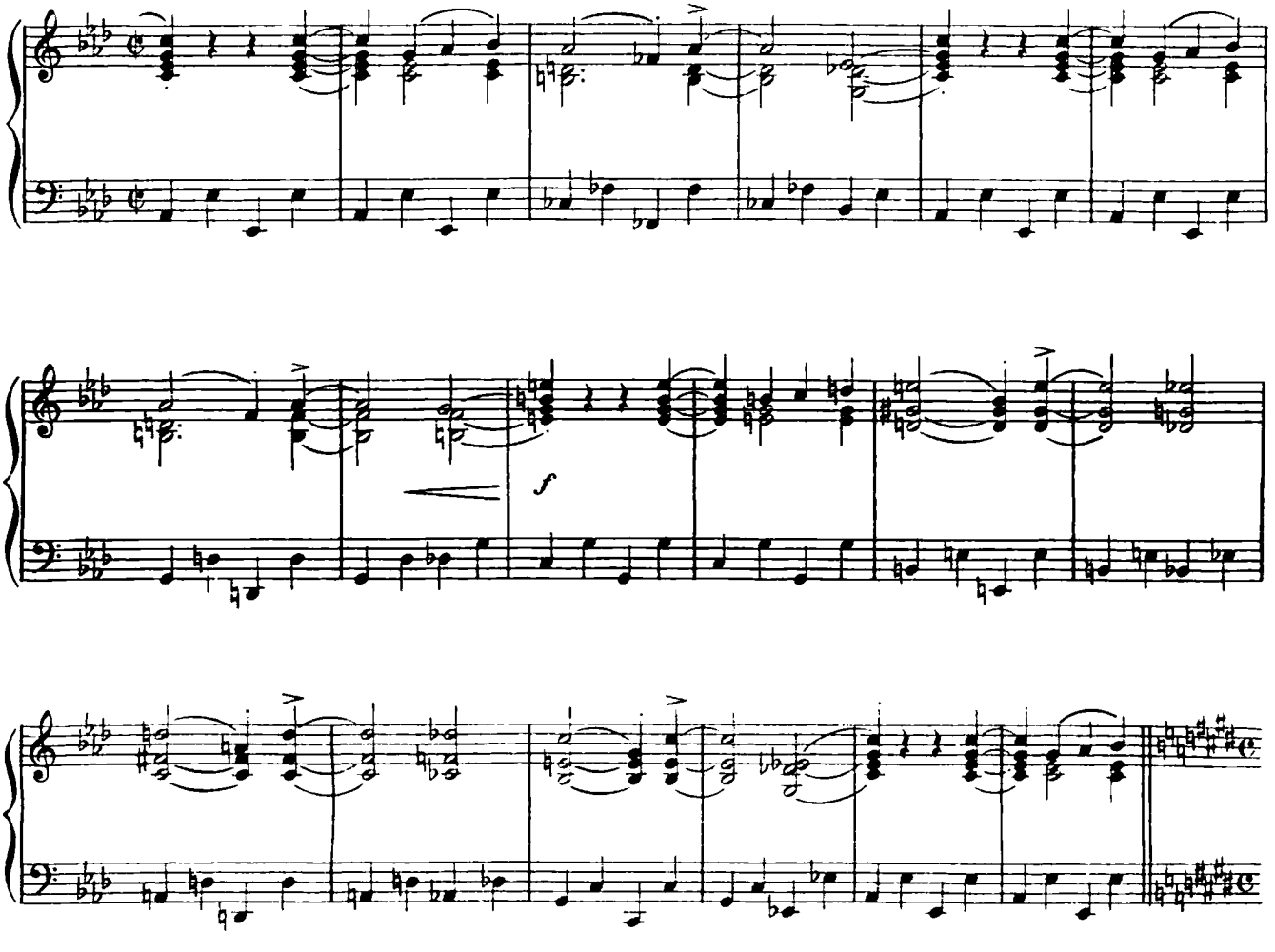
*(The Nightclub appears)*

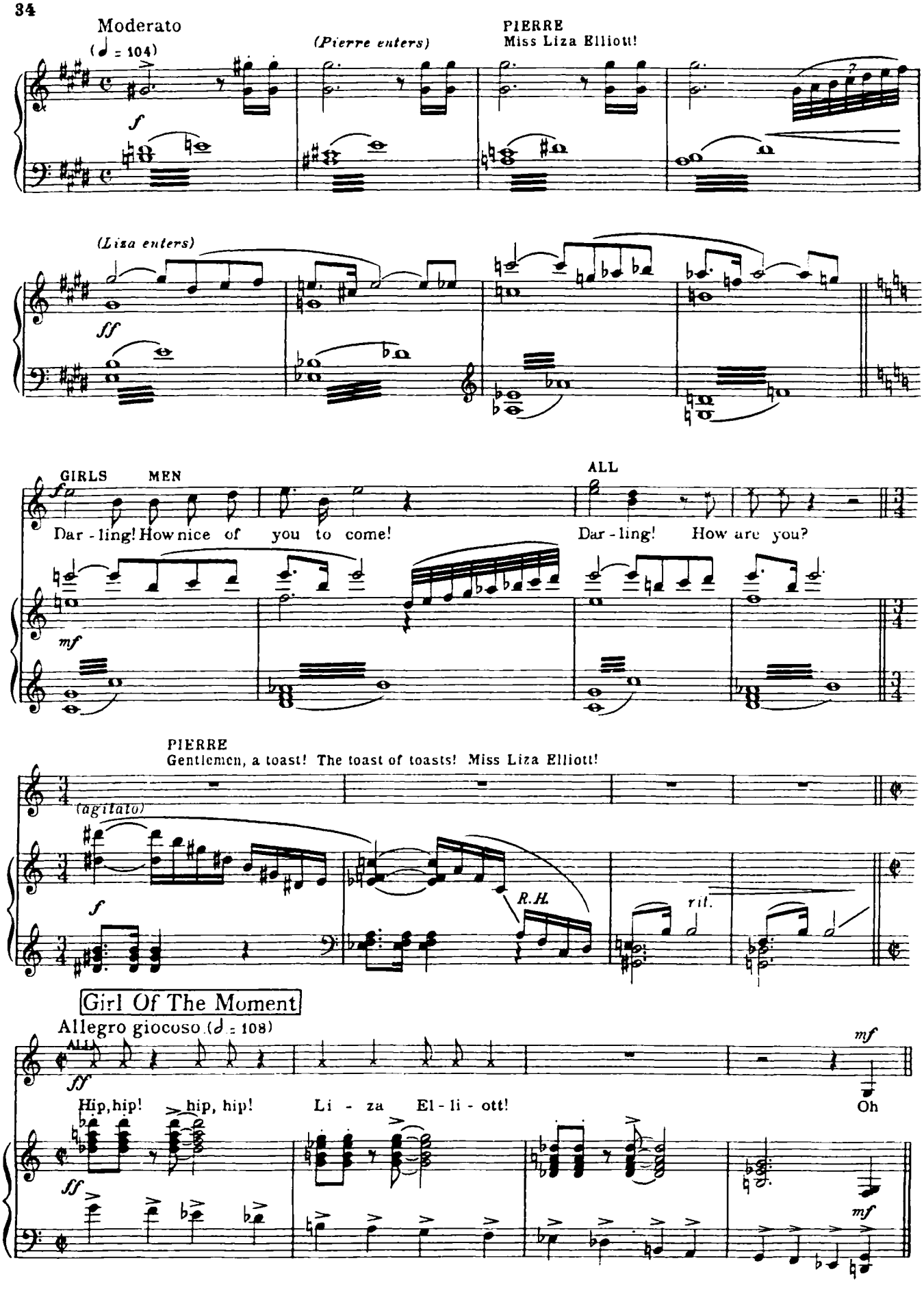
Andante non troppo (♩ = 84)

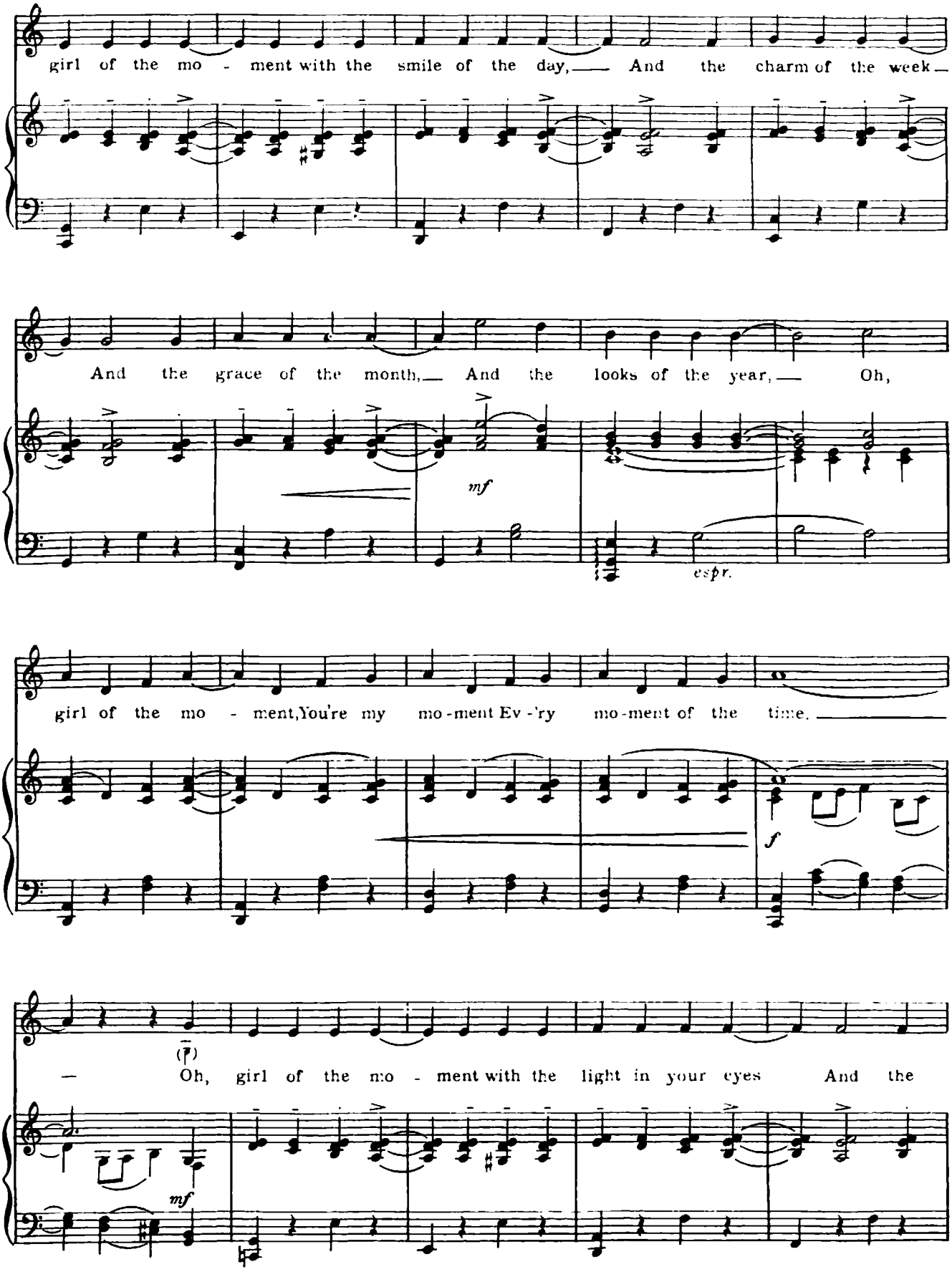


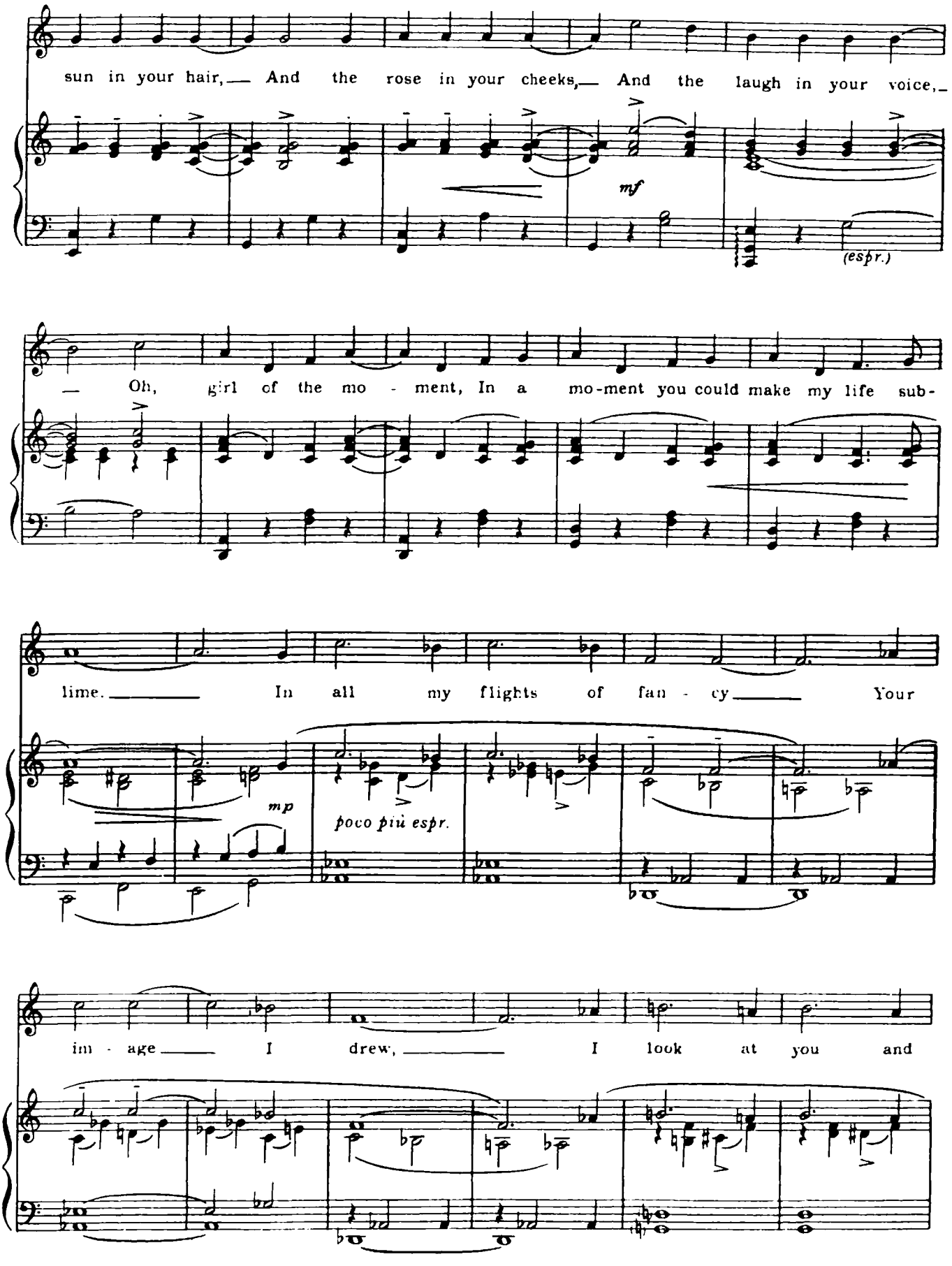

*(In Nightclub)*

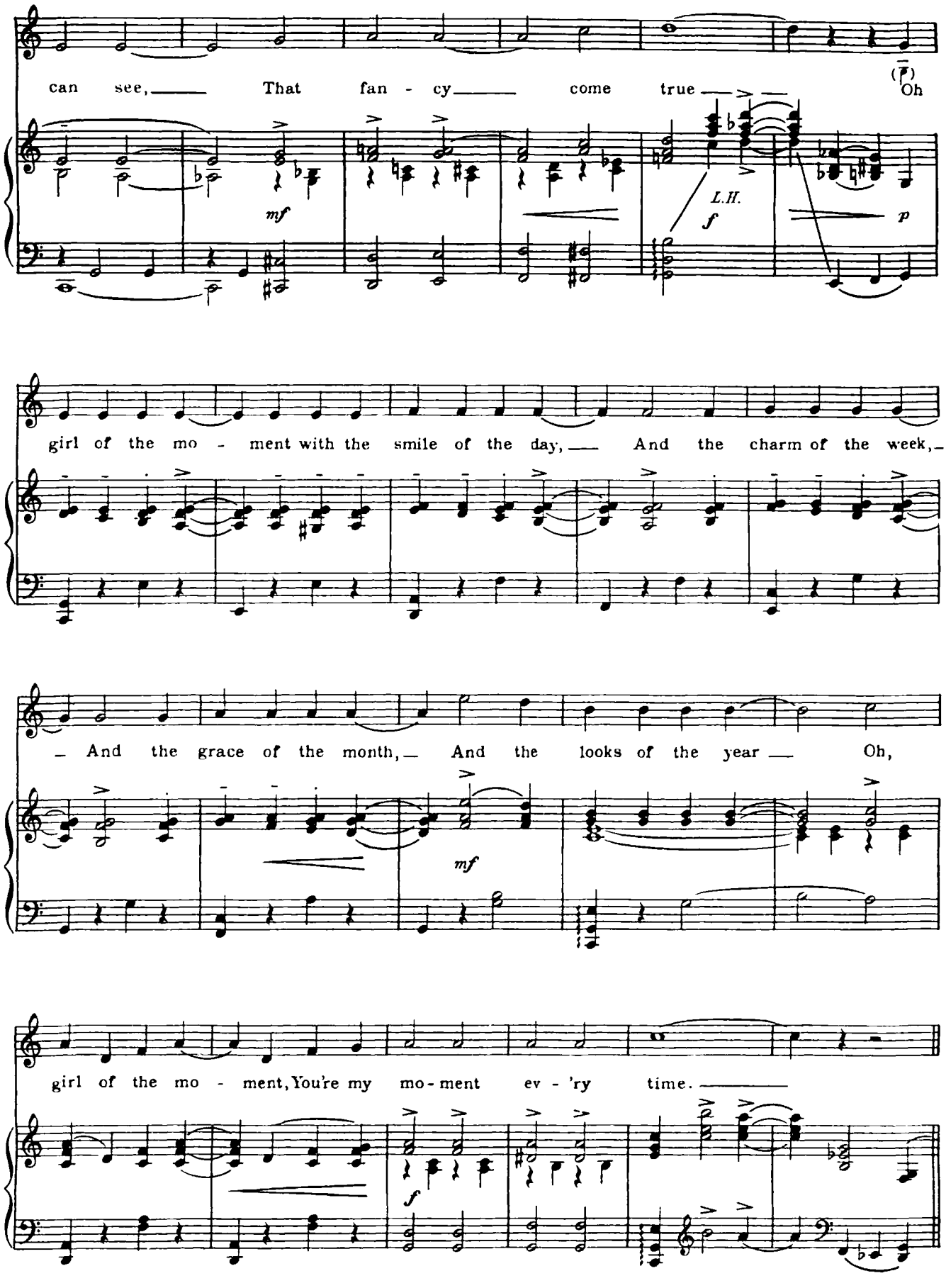
Tempo di Fox-trot (♩ = 116)



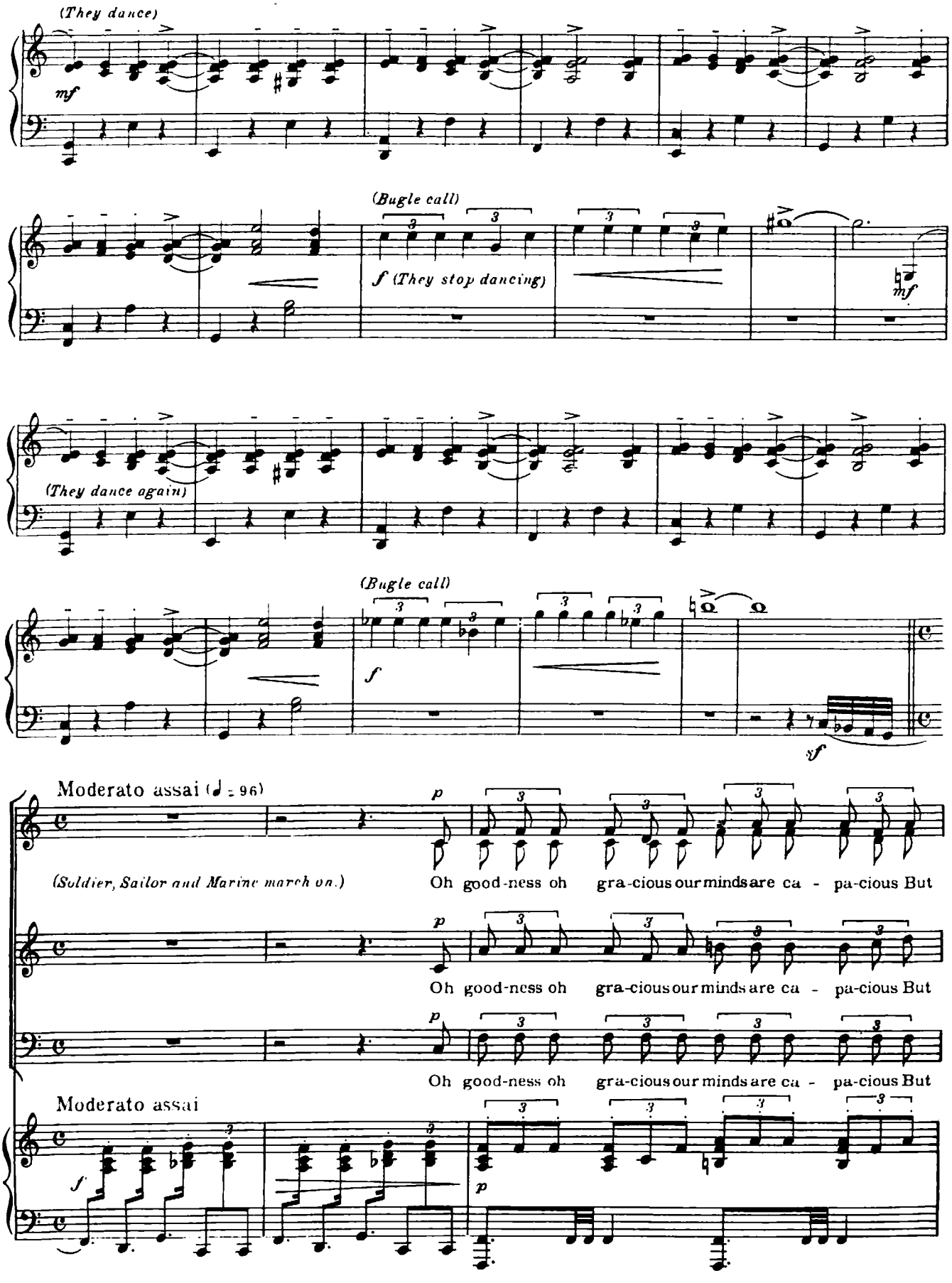

Moderato
(♩ = 104)
(Pierre enters)
PIERRE
Miss Liza Elliott!
(Liza enters)
GIRLS
MEN
ALL
Dar - ling! How nice of you to come!
Dar - ling! How are you?
PIERRE
Gentlemen, a toast! The toast of toasts! Miss Liza Elliott!
(agitato)
R.H.
rit.
Girl Of The Moment
Allegro giocoso (♩ = 108)
ALL
Hip, hip! hip, hip!
Li - za El - li - ott!
Oh

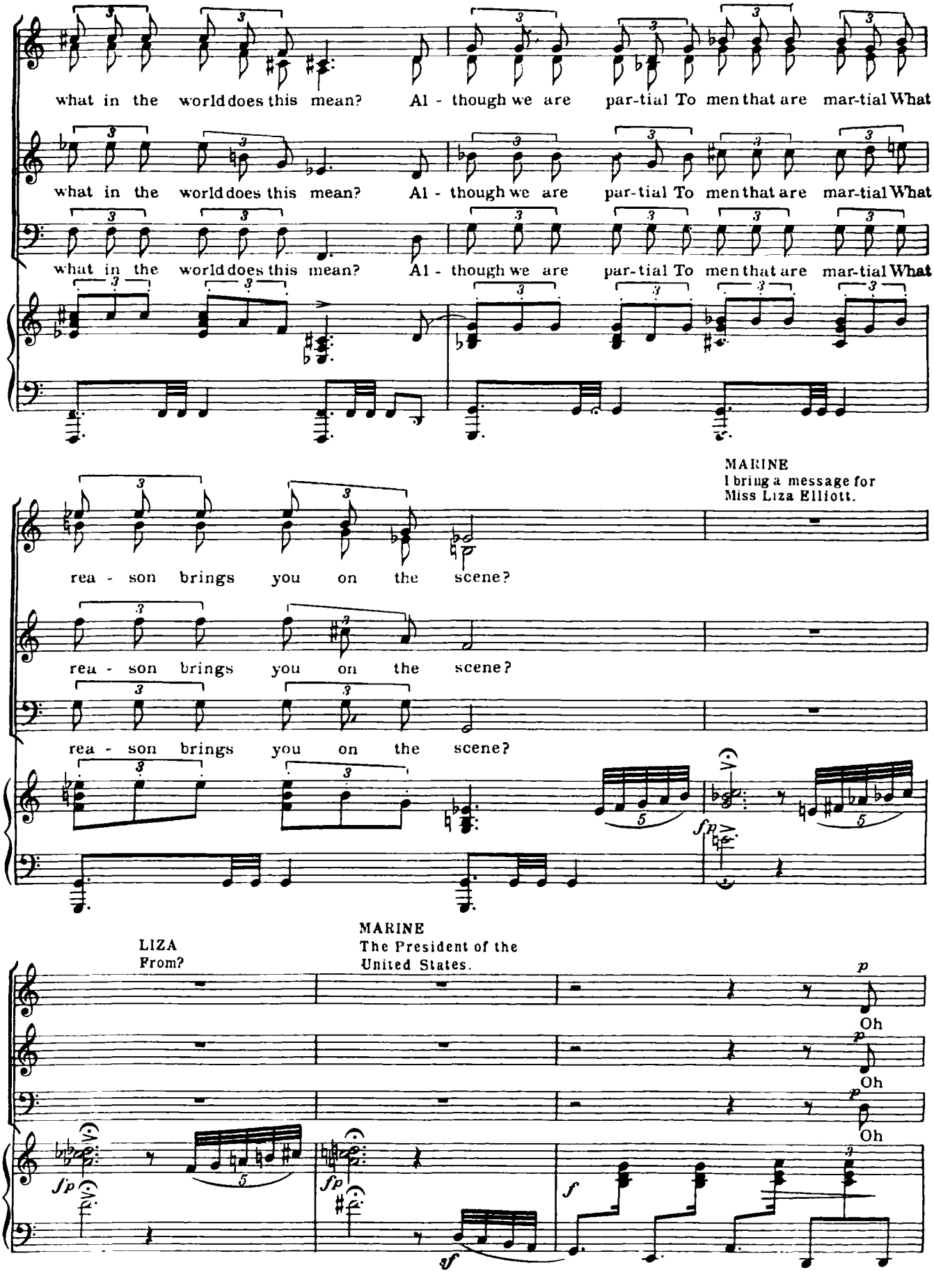

girl of the mo - ment with the smile of the day, — And the charm of the week —
And the grace of the month, — And the looks of the year, — Oh,
mf
espr.
girl of the mo - ment, You're my mo-ment Ev-'ry mo-ment of the time. —
f
(p)
— Oh, girl of the mo - ment with the light in your eyes And the
mf

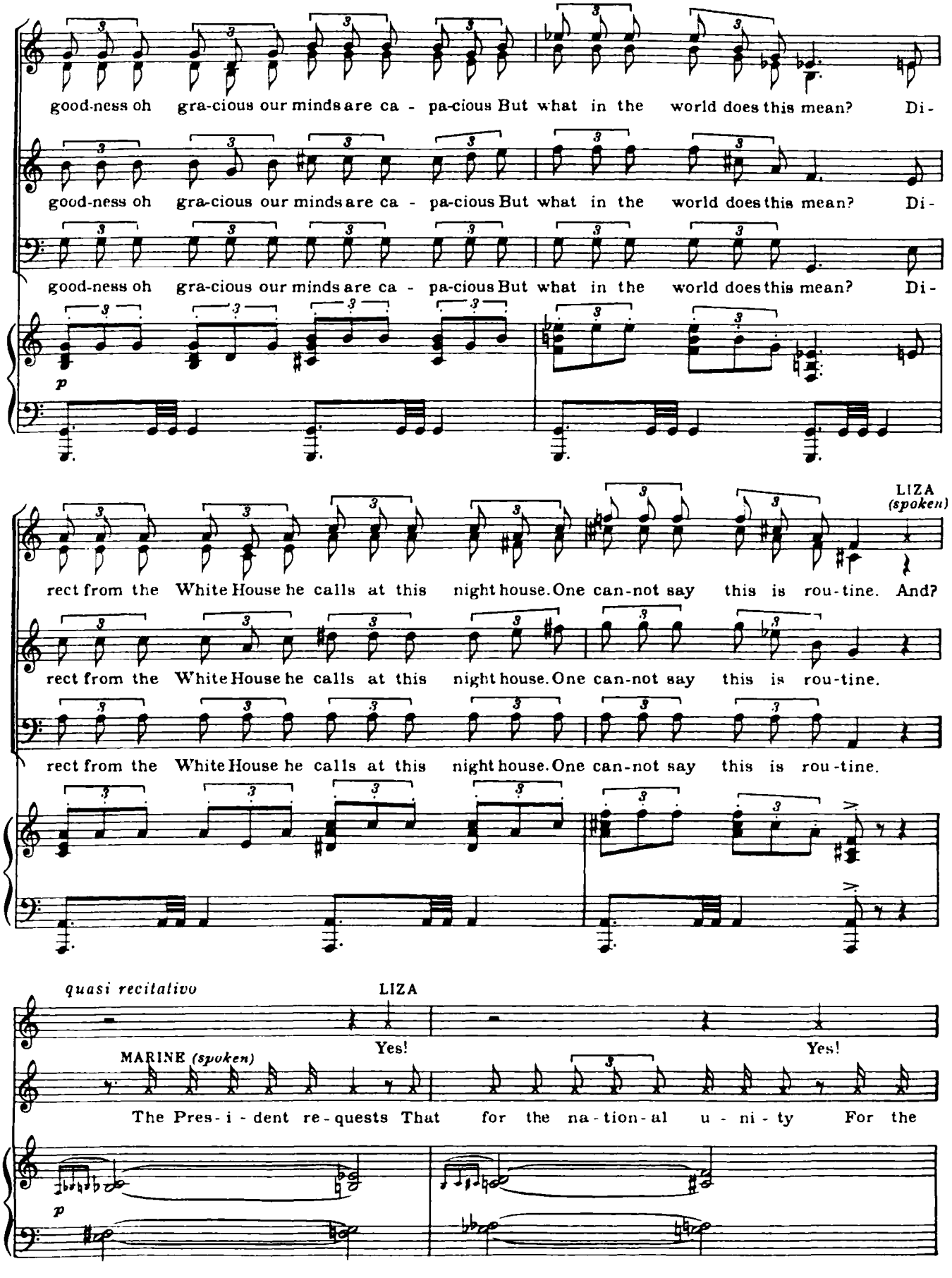

sun in your hair, — And the rose in your cheeks, — And the laugh in your voice, —
mf
(espr.)
— Oh, girl of the mo - ment, In a mo-ment you could make my life sub-
lime. — In all my flights of fan - cy — Your
mp
poco più espr.
im - age — I drew, — I look at you and

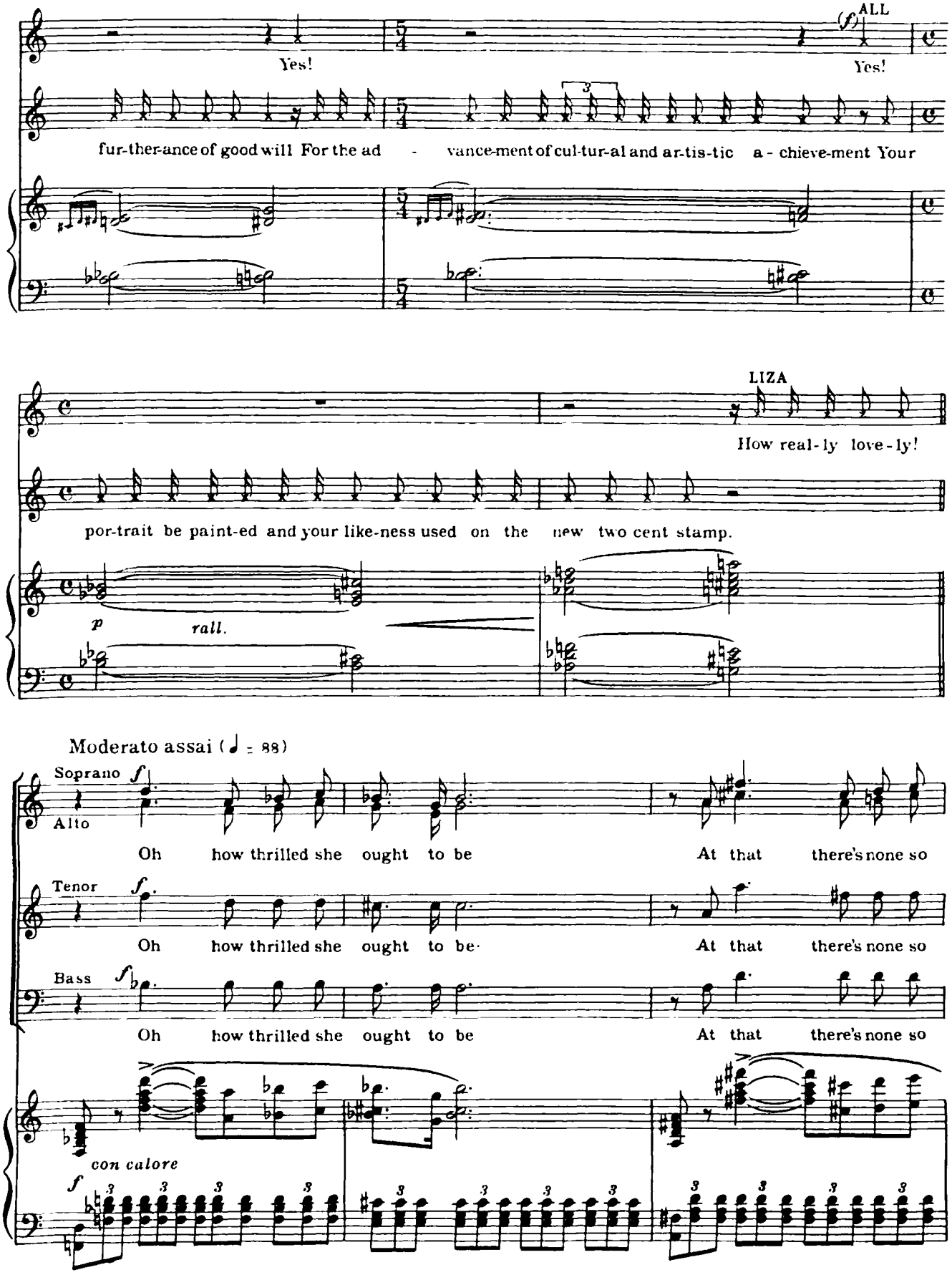


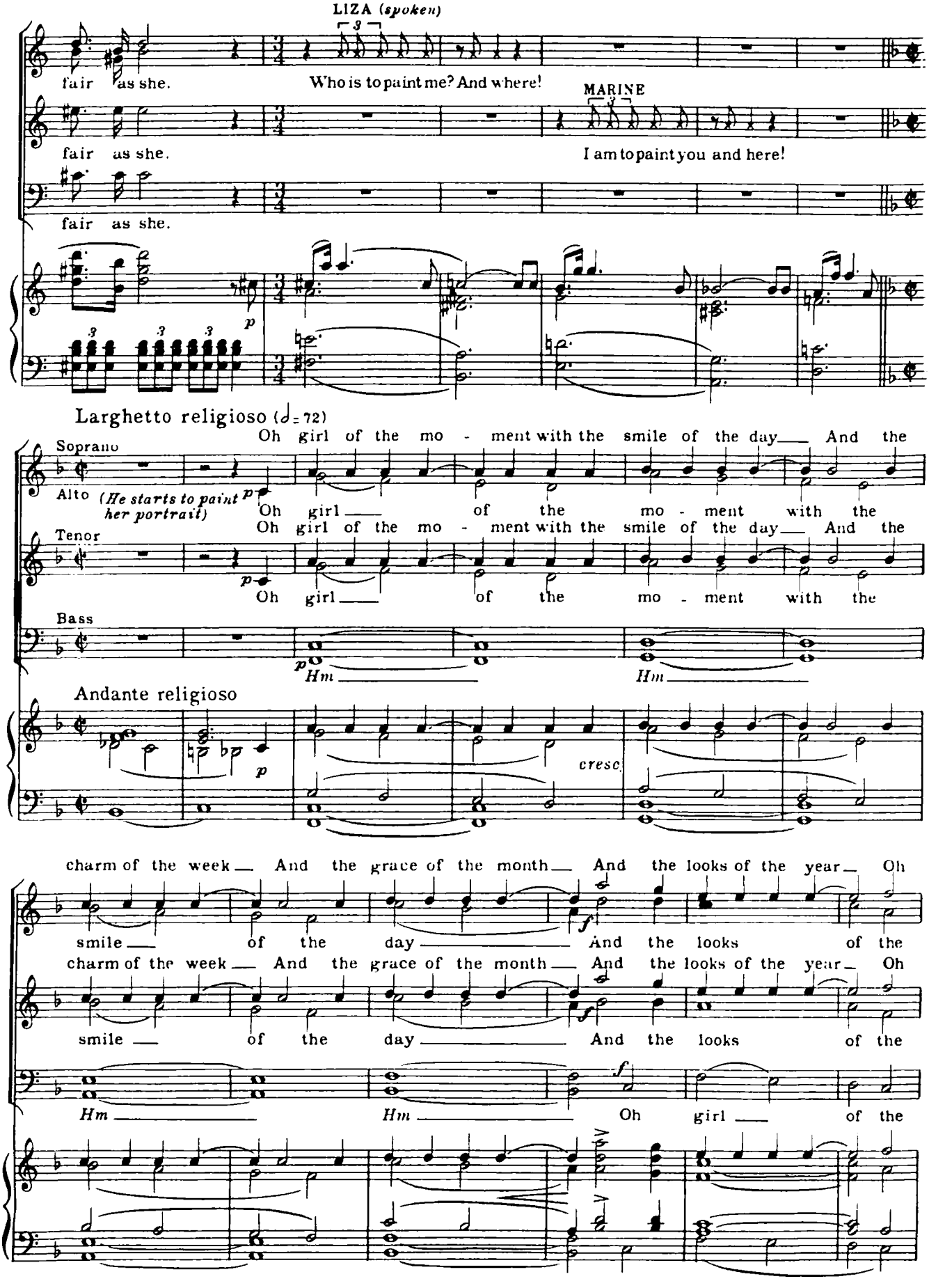

Westminster Choir College

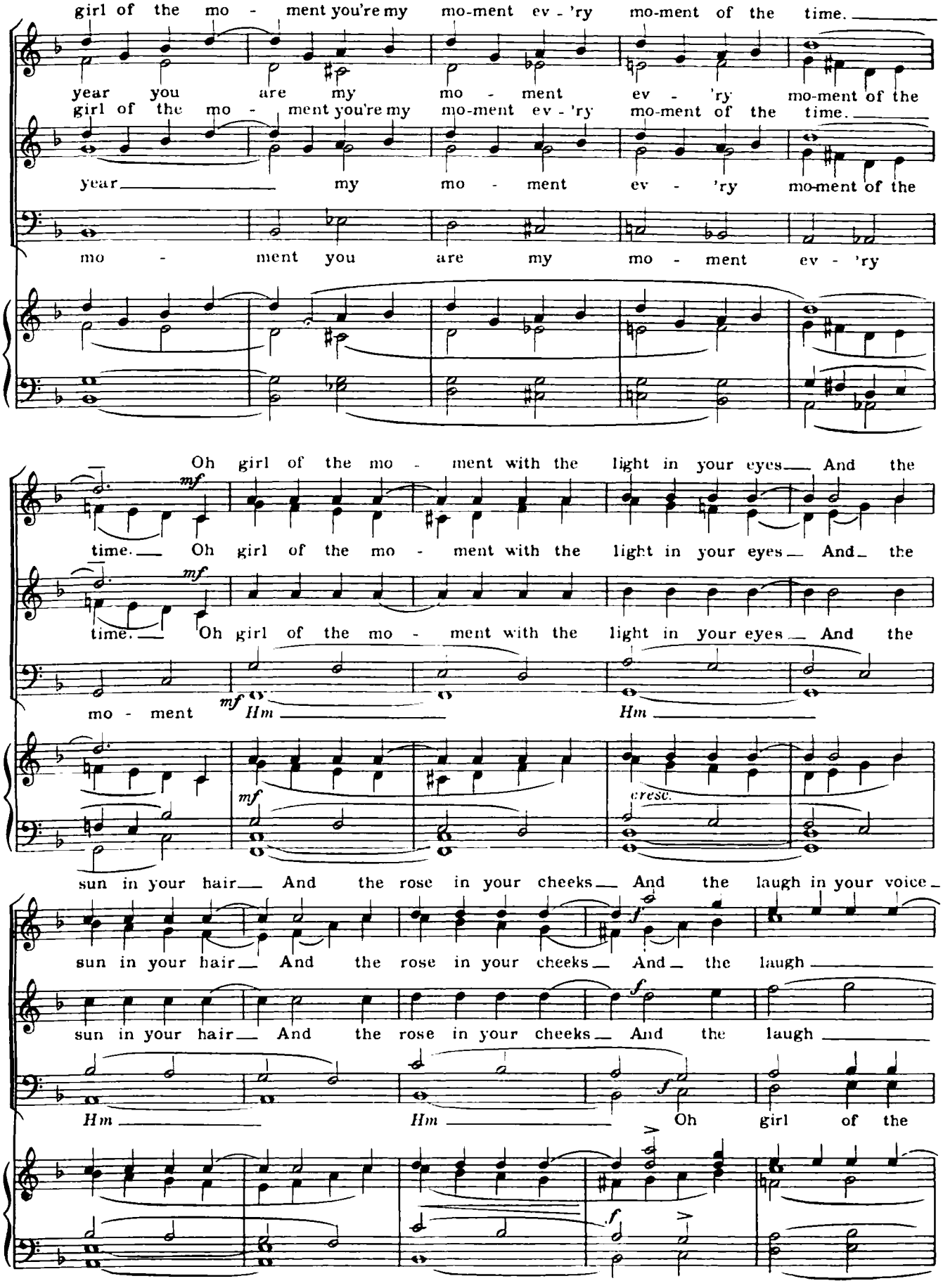

(They dance)
mf
(Bugle call)
f (They stop dancing)
mf
(They dance again)
(Bugle call)
f
sf
Moderato assai (♩ = 96)
p
(Soldier, Sailor and Marine march on.)
Oh good-ness oh gra-cious our minds are ca - pa-cious But
Oh good-ness oh gra-cious our minds are ca - pa-cious But
Oh good-ness oh gra-cious our minds are ca - pa-cious But
Moderato assai
f
p

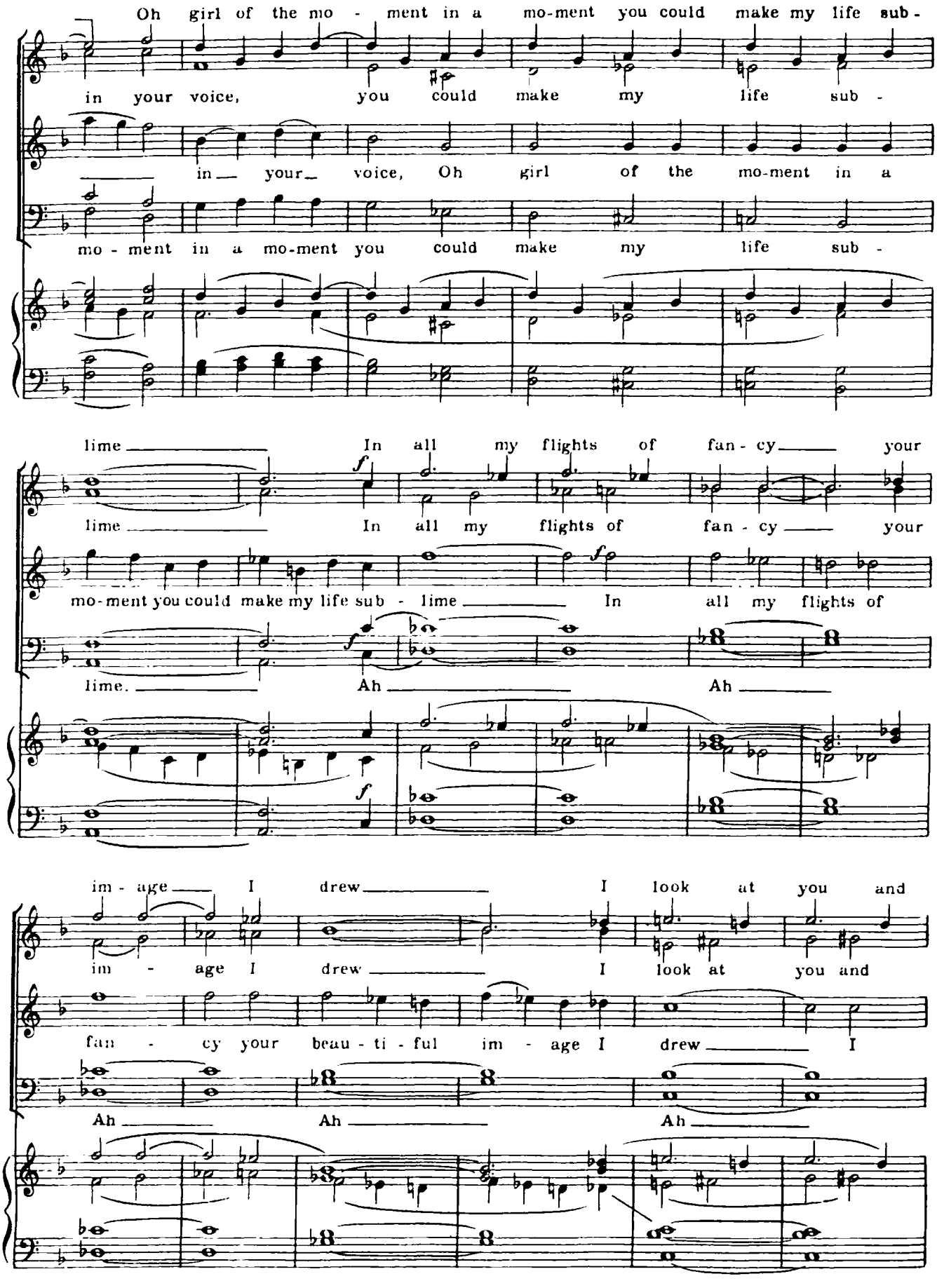

what in the world does this mean? Al - though we are par-tial To men that are mar-tial What
what in the world does this mean? Al - though we are par-tial To men that are mar-tial What
what in the world does this mean? Al - though we are par-tial To men that are mar-tial What
MARINE
I bring a message for Miss Liza Elliott.
rea - son brings you on the scene?
rea - son brings you on the scene?
rea - son brings you on the scene?
LIZA
From?
MARINE
The President of the United States.
Oh
Oh
Oh

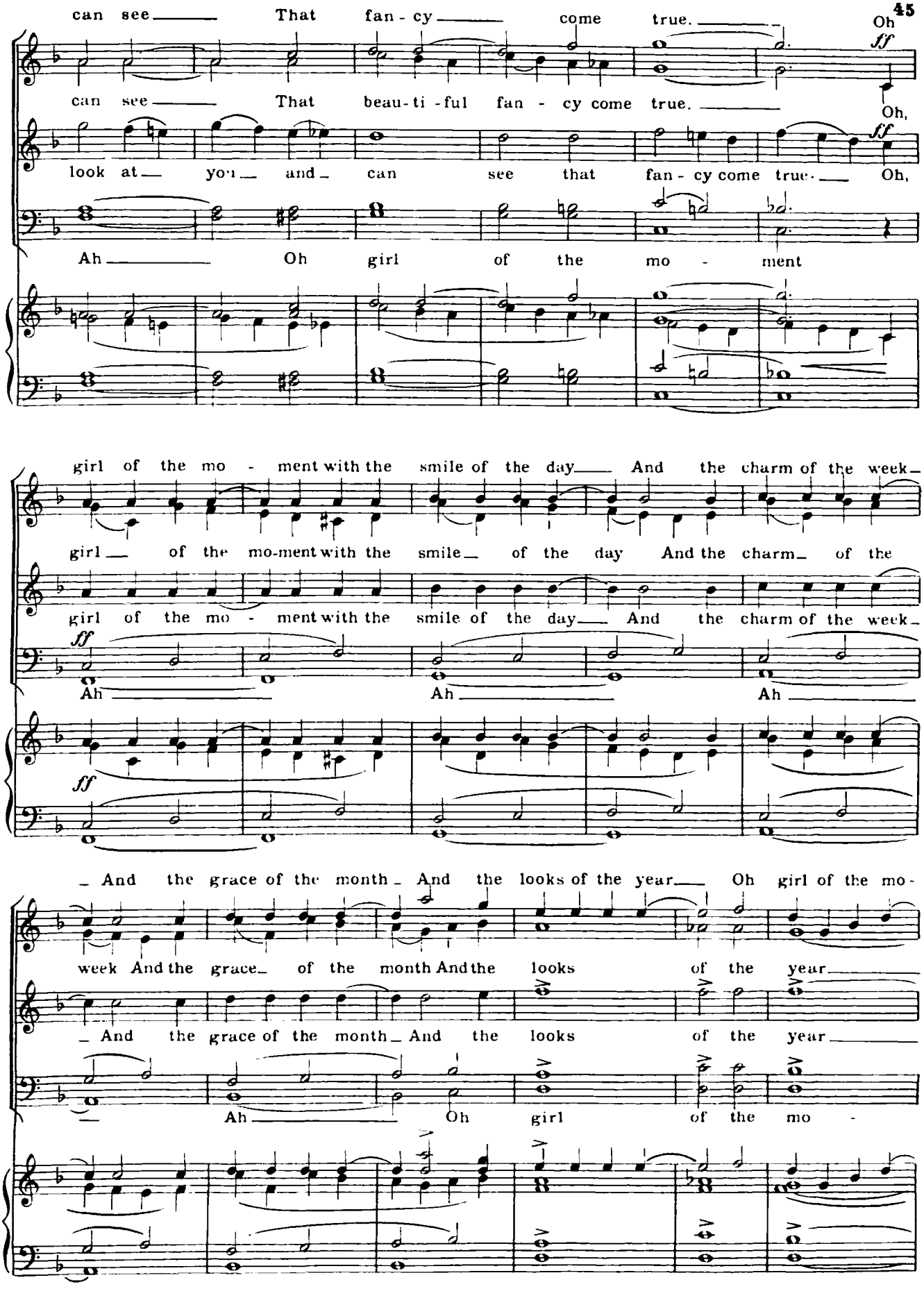

good-ness oh gra-cious our minds are ca - pa-cious But what in the world does this mean? Di-
good-ness oh gra-cious our minds are ca - pa-cious But what in the world does this mean? Di-
good-ness oh gra-cious our minds are ca - pa-cious But what in the world does this mean? Di-
p
LIZA
(spoken)
rect from the White House he calls at this night house. One can-not say this is rou-tine. And?
rect from the White House he calls at this night house. One can-not say this is rou-tine.
rect from the White House he calls at this night house. One can-not say this is rou-tine.
quasi recitativo
LIZA
Yes!
Yes!
MARINE (spoken)
The Pres-i-dent re-quests That for the na-tion-al u-ni-ty For the
p

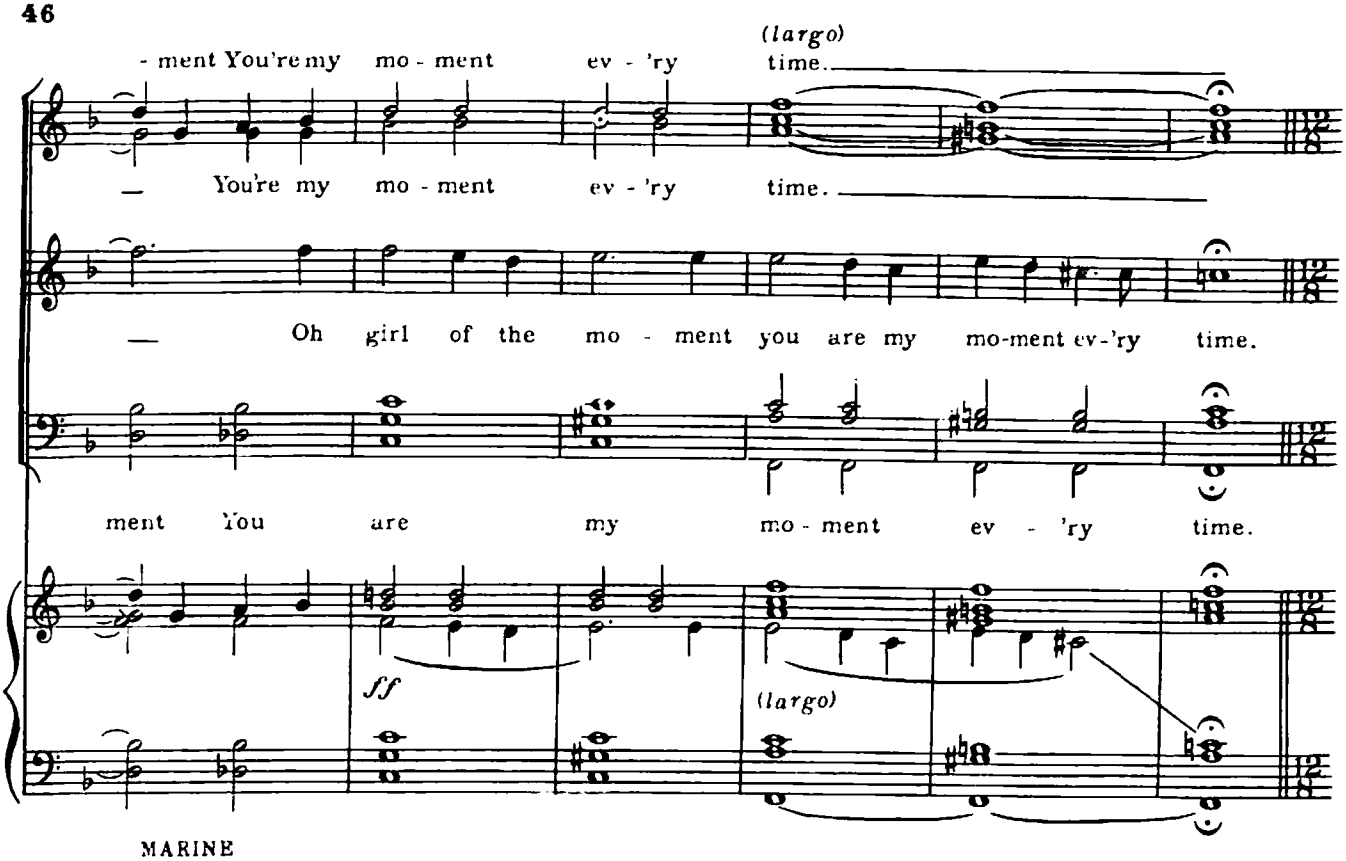

ALL
Yes!
Yes!
fur-ther-ance of good will For the ad - vance-ment of cul-tur-al and ar-tis-tic a - chieve-ment Your
LIZA
How real-ly love-ly!
por-trait be paint-ed and your like-ness used on the new two cent stamp.
p
rall.
Moderato assai (♩ = 88)
Soprano
Alto
Oh how thrilled she ought to be At that there's none so
Tenor
Oh how thrilled she ought to be At that there's none so
Bass
Oh how thrilled she ought to be At that there's none so
con calore


LIZA (spoken)
fair as she.
Who is to paint me? And where!
MARINE
fair as she.
I am to paint you and here!
fair as she.
Larghetto religioso (♩= 72)
Soprano
Oh girl of the mo - ment with the smile of the day And the
Alto
(He starts to paint her portrait)
Oh girl of the mo - ment with the
Tenor
Oh girl of the mo - ment with the smile of the day And the
Oh girl of the mo - ment with the
Bass
Hm
Hm
Andante religioso
cresc.
charm of the week And the grace of the month And the looks of the year Oh
smile of the day And the looks of the
charm of the week And the grace of the month And the looks of the year Oh
smile of the day And the looks of the
Hm
Hm
Oh girl of the

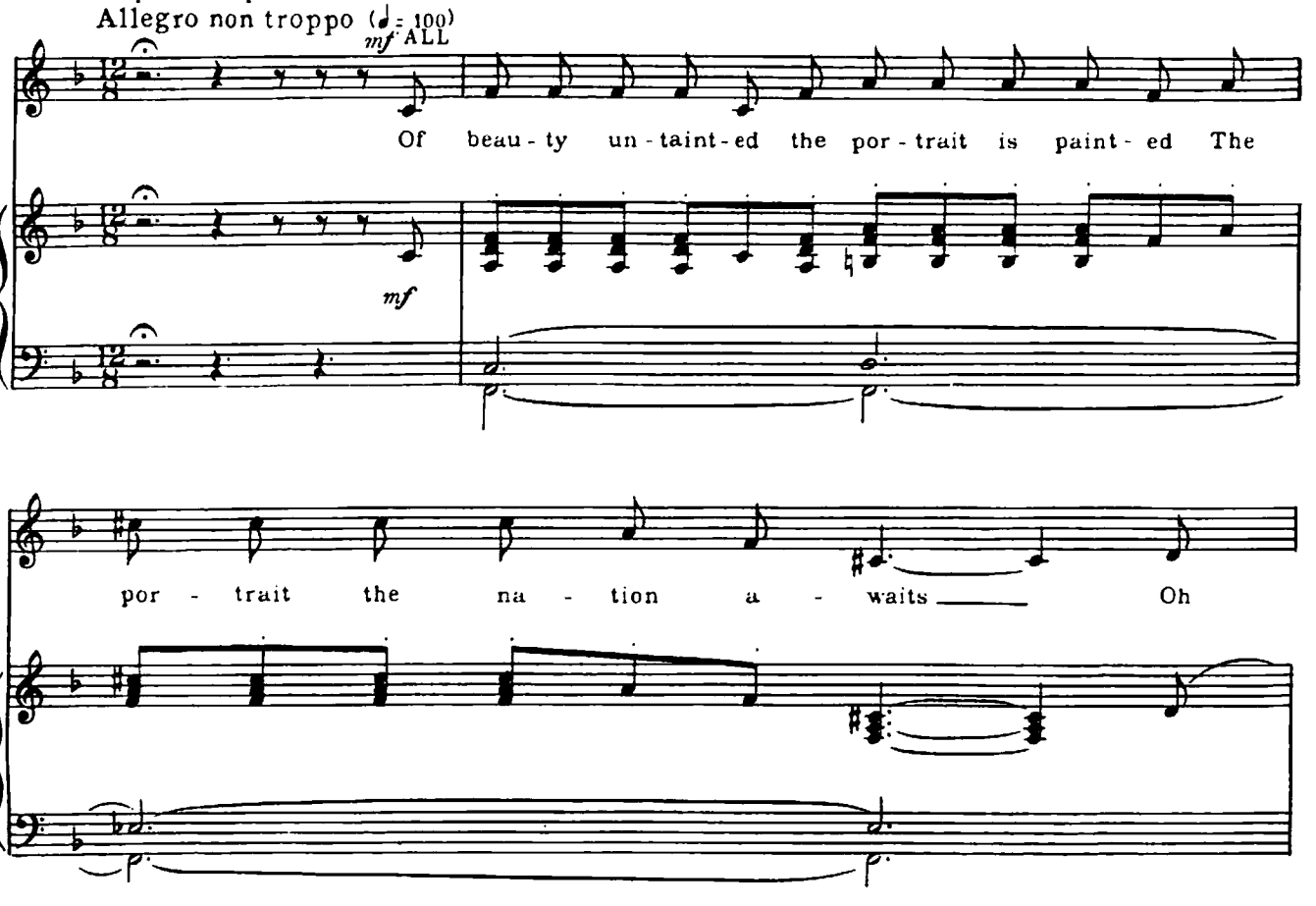

girl of the mo - ment you're my mo-ment ev - 'ry mo-ment of the time.
year you are my mo - ment ev - 'ry mo-ment of the
girl of the mo - ment you're my mo-ment ev - 'ry mo-ment of the time.
year my mo - ment ev - 'ry mo-ment of the
mo - ment you are my mo - ment ev - 'ry
Oh girl of the mo - ment with the light in your eyes And the
time. Oh girl of the mo - ment with the light in your eyes And the
time. Oh girl of the mo - ment with the light in your eyes And the
mo - ment Hm Hm
cresc.
sun in your hair And the rose in your cheeks And the laugh in your voice
sun in your hair And the rose in your cheeks And the laugh
sun in your hair And the rose in your cheeks And the laugh
Hm Hm Oh girl of the

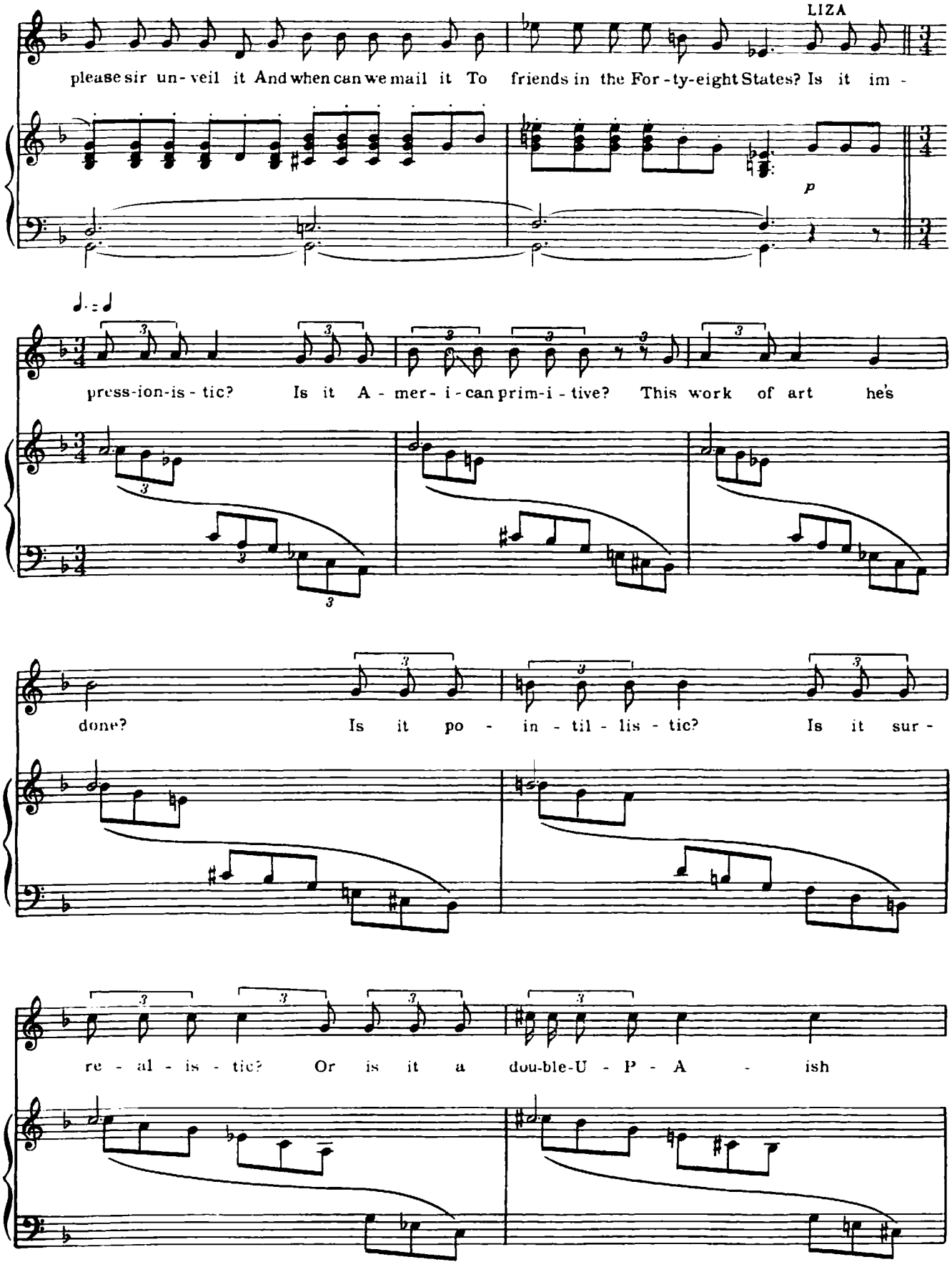

Oh girl of the mo - ment in a mo-ment you could make my life sub -
in your voice, you could make my life sub -
in your voice, Oh girl of the mo-ment in a
mo - ment in a mo-ment you could make my life sub -
lime In all my flights of fan - cy your
lime In all my flights of fan - cy your
mo-ment you could make my life sub - lime In all my flights of
lime. Ah Ah
im - age I drew I look at you and
im - age I drew I look at you and
fan - cy your beau - ti - ful im - age I drew I
Ah Ah Ah

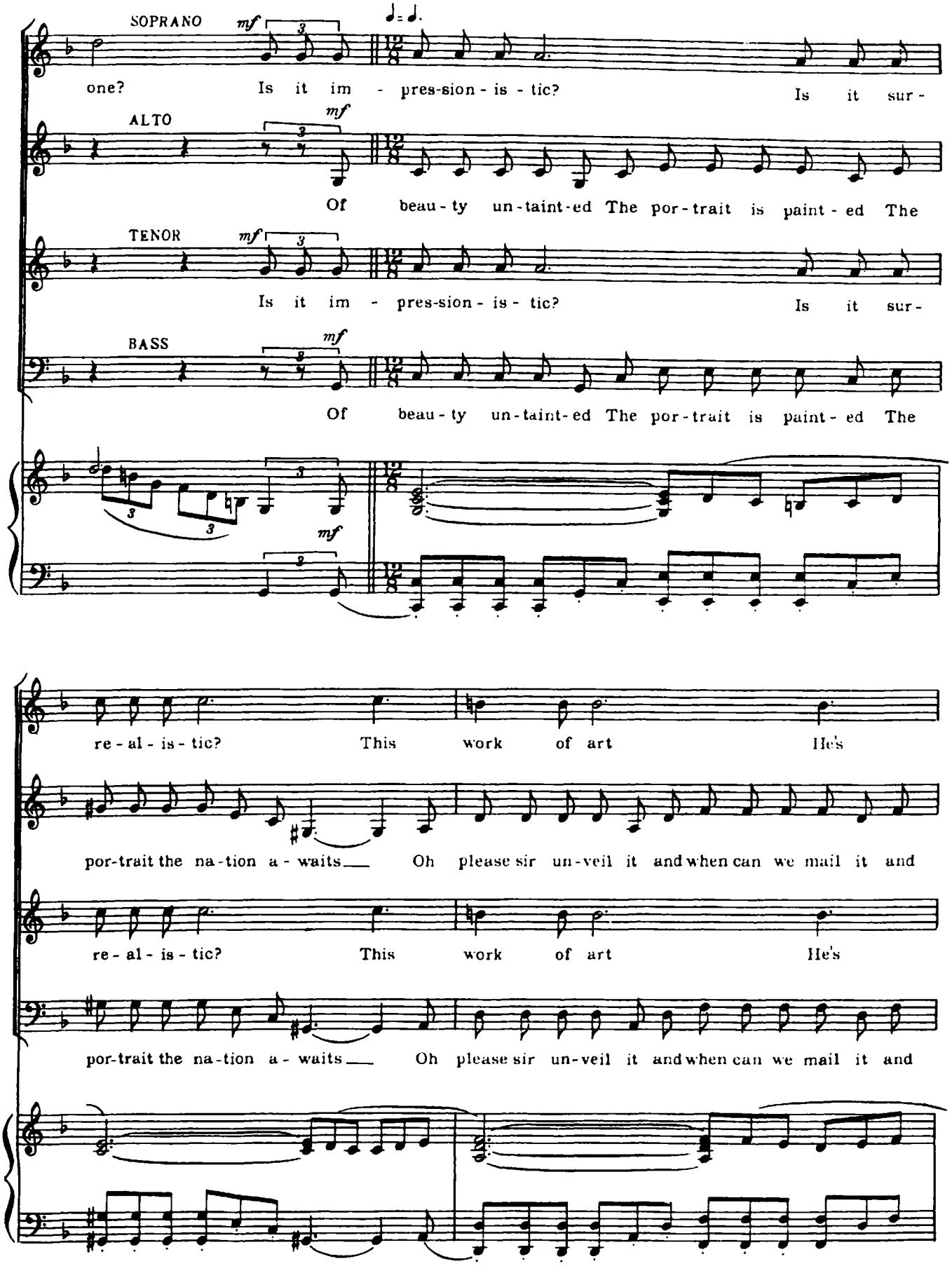

can see That fan - cy come true. Oh
ff
can see That beau-ti-ful fan - cy come true. Oh,
look at you and can see that fan - cy come true. Oh,
Ah Oh girl of the mo - ment
girl of the mo - ment with the smile of the day And the charm of the week
girl of the mo-ment with the smile of the day And the charm of the
girl of the mo - ment with the smile of the day And the charm of the week
Ah Ah Ah
And the grace of the month And the looks of the year Oh girl of the mo-
week And the grace of the month And the looks of the year
And the grace of the month And the looks of the year
Ah Oh girl of the mo -

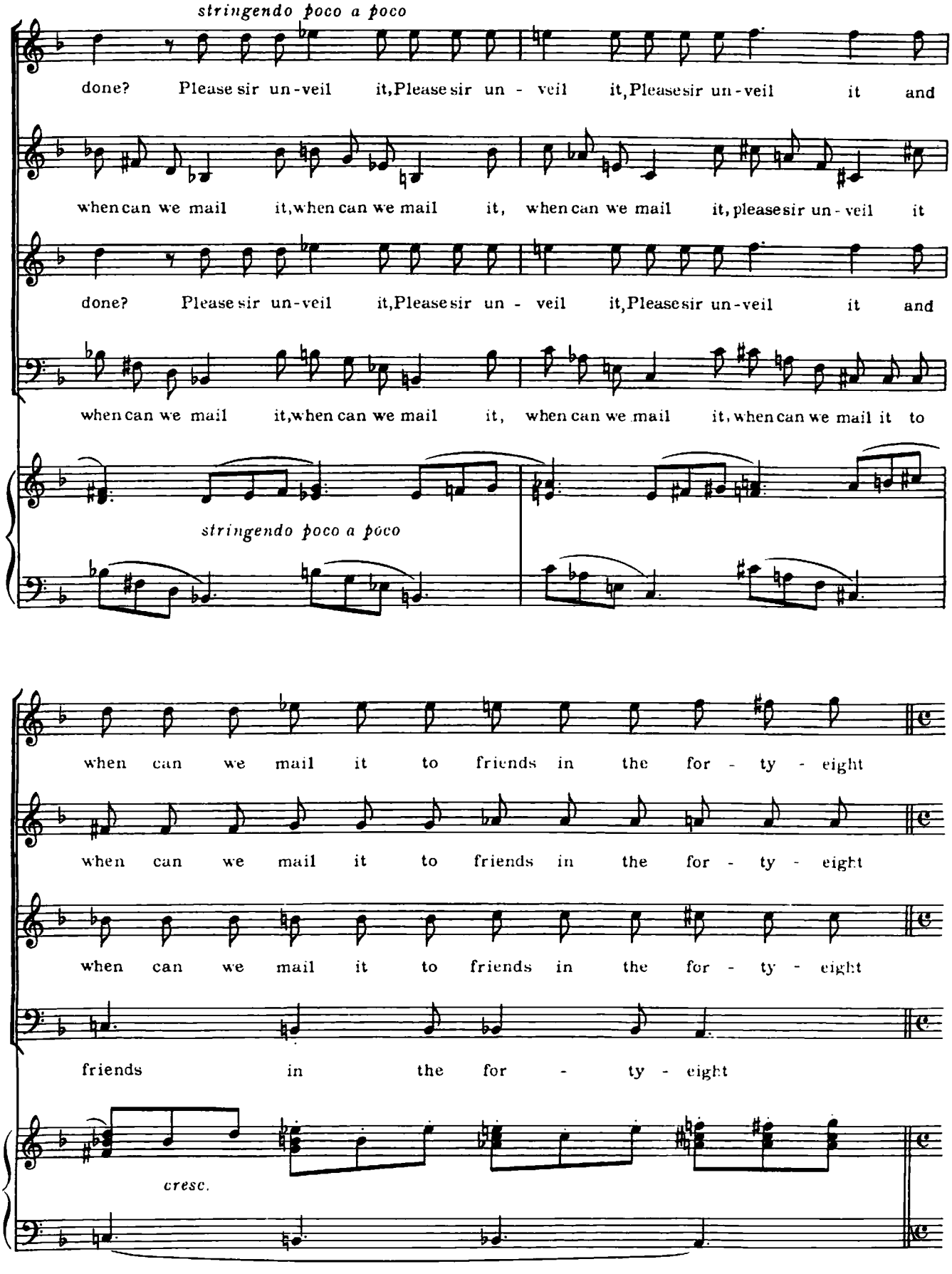


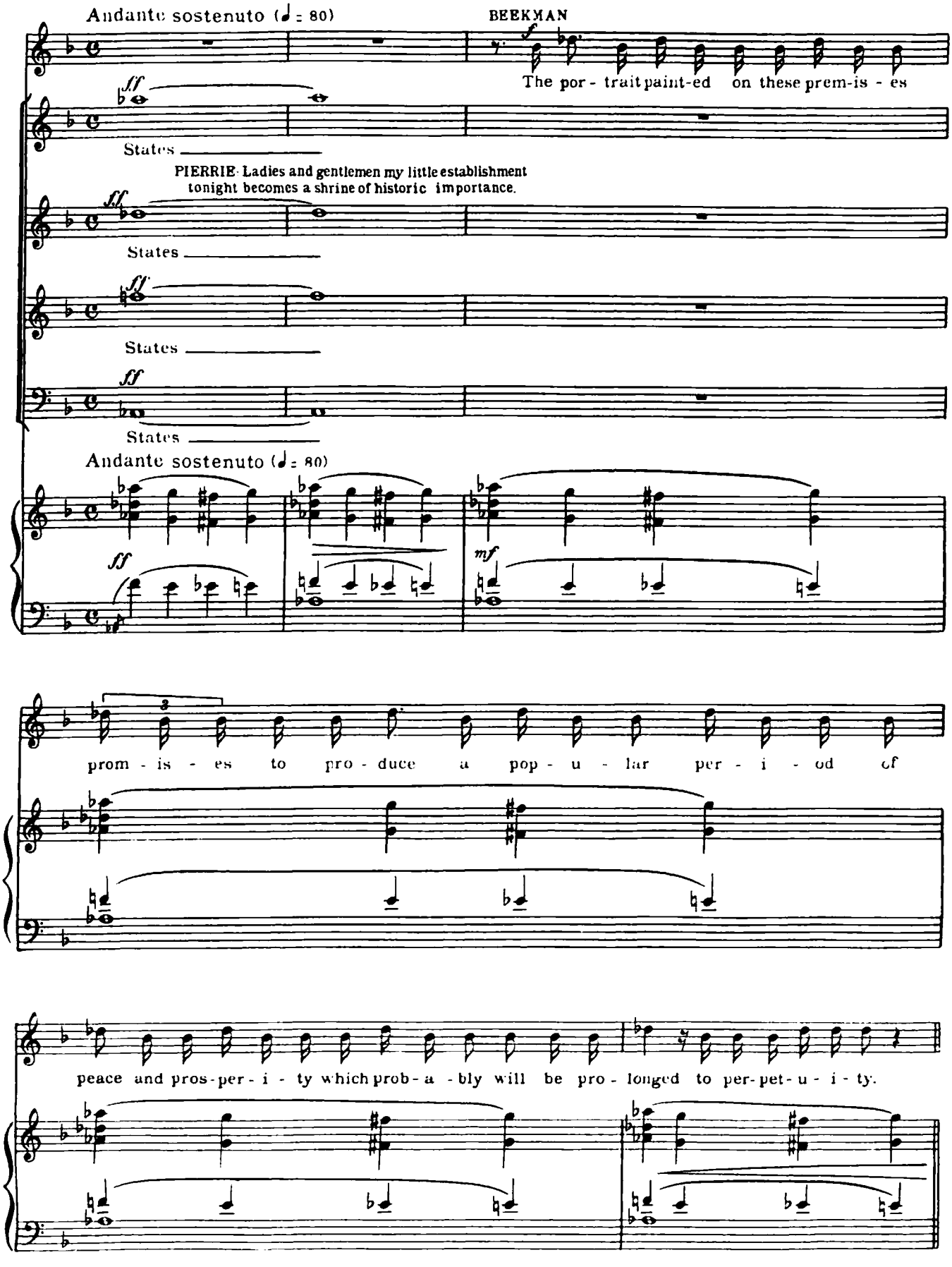

MARINE
It's finished. The portrait is painted.

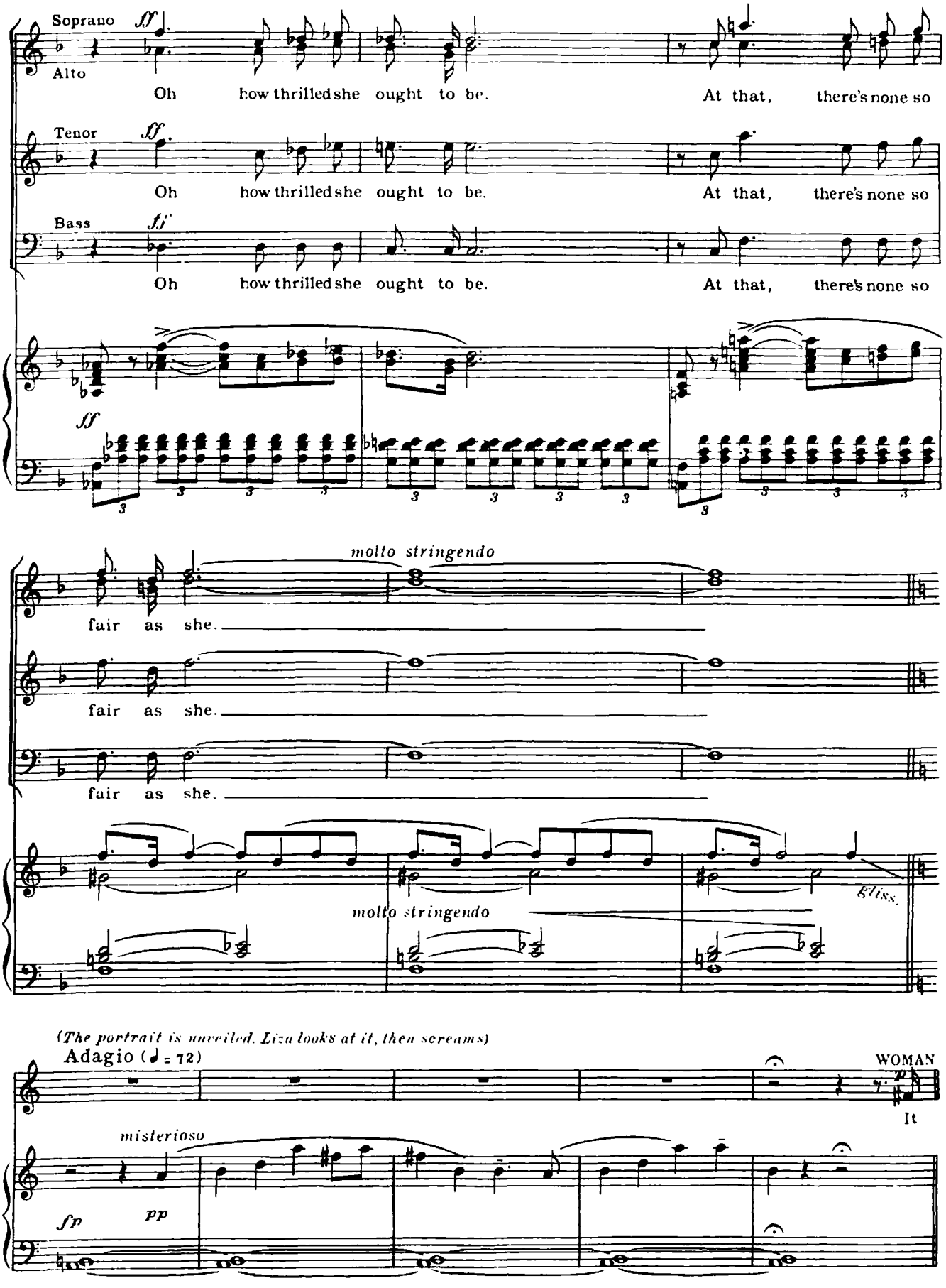


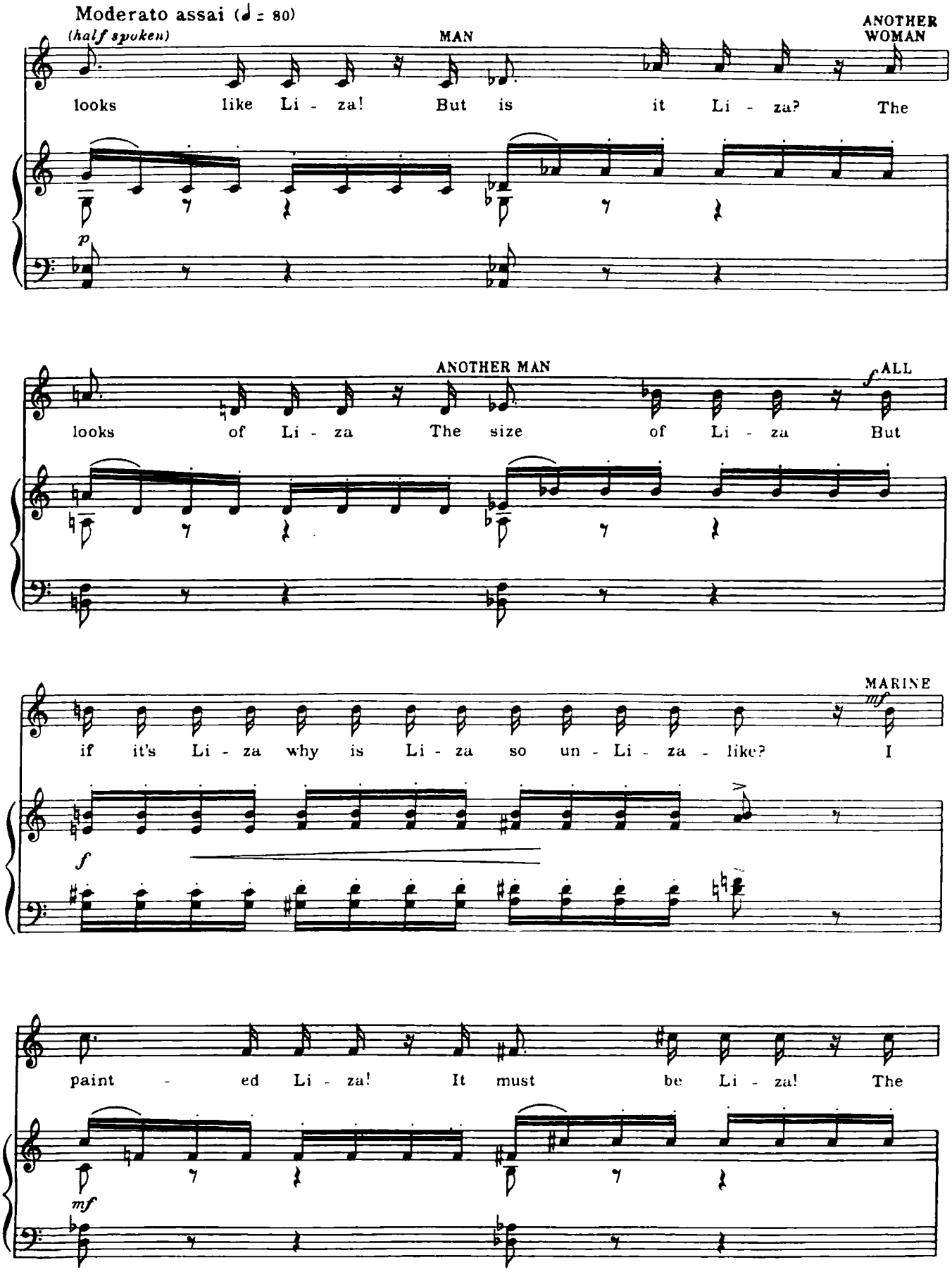

LIZA
please sir un - veil it And when can we mail it To friends in the For - ty-eight States? Is it im -
p
press-ion-is - tic? Is it A - mer- i - can prim-i - tive? This work of art he's
done? Is it po - in - til - lis - tic? Is it sur -
re - al - is - tic? Or is it a dou-ble-U - P - A - ish


SOPRANO
mf
one? Is it im - pres-sion - is - tic? Is it sur -
ALTO
mf
Of beau - ty un - taint - ed The por - trait is paint - ed The
TENOR
mf
Is it im - pres-sion - is - tic? Is it sur -
BASS
mf
Of beau - ty un - taint - ed The por - trait is paint - ed The
mf
re - al - is - tic? This work of art He's
por-trait the na - tion a - waits Oh please sir un - veil it and when can we mail it and
re - al - is - tic? This work of art He's
por-trait the na - tion a - waits Oh please sir un - veil it and when can we mail it and


stringendo poco a poco
done? Please sir un-veil it, Please sir un - veil it, Please sir un-veil it and
when can we mail it, when can we mail it, when can we mail it, please sir un-veil it
done? Please sir un-veil it, Please sir un - veil it, Please sir un-veil it and
when can we mail it, when can we mail it, when can we mail it, when can we mail it to
stringendo poco a poco
when can we mail it to friends in the for - ty - eight
when can we mail it to friends in the for - ty - eight
when can we mail it to friends in the for - ty - eight
friends in the for - ty - eight
cresc.


Andante sostenuto (♩ = 80)
BEEKMAN
The por - trait paint-ed on these prem-is - es
States
PIERRIE Ladies and gentlemen my little establishment tonight becomes a shrine of historic importance.
States
States
Andante sostenuto (♩ = 80)
prom - is - es to pro - duce a pop - u - lar per - i - od of
peace and pros-per - i - ty which prob-a - bly will be pro - longed to per-pet-u - i - ty.


Soprano
Alto
Tenor
Bass
Oh how thrilled she ought to be. At that, there's none so
fair as she.
molto stringendo
gliss.
(The portrait is unveiled. Liza looks at it, then screams)
Adagio (♩ = 72)
WOMAN
It
misterioso


Moderato assai (♩ = 80)
(half spoken)
MAN
ANOTHER WOMAN
looks like Li - za! But is it Li - za? The
p
ANOTHER MAN
ALL
f
looks of Li - za The size of Li - za But
MARINE
mf
if it's Li - za why is Li - za so un - Li - za - like? I
f
paint - ed Li - za! It must be Li - za! The
mf

looks of Li-za The size o' Li-za.

Soprano

Alto

*f*

If *she* is Li-za and *she* is Li-za

Tenor

*f*

If *she* is Li-za and *she* is Li-za

Bass

*f*

If *she* is Li-za and *she* is Li-za

*f*

*accel.*

*ff*

What is Li-za real-ly like,what is Li-za real-ly like? What is Li-za real-ly like,what is Li-za real-ly like?

*ff*

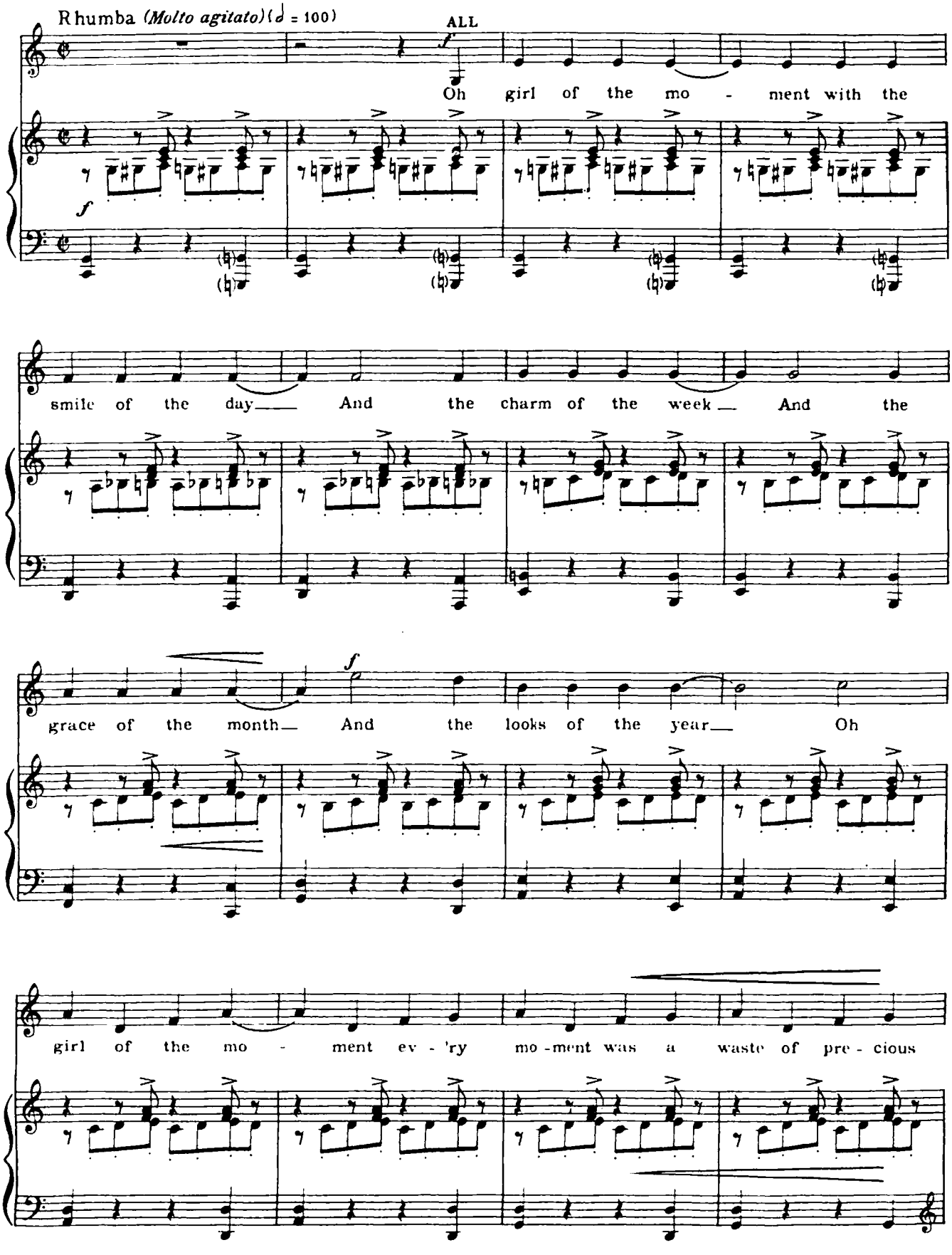
What is Li-za real-ly like,what is Li-za real-ly like? What is Li-za real-ly like,what is Li-za real-ly like?

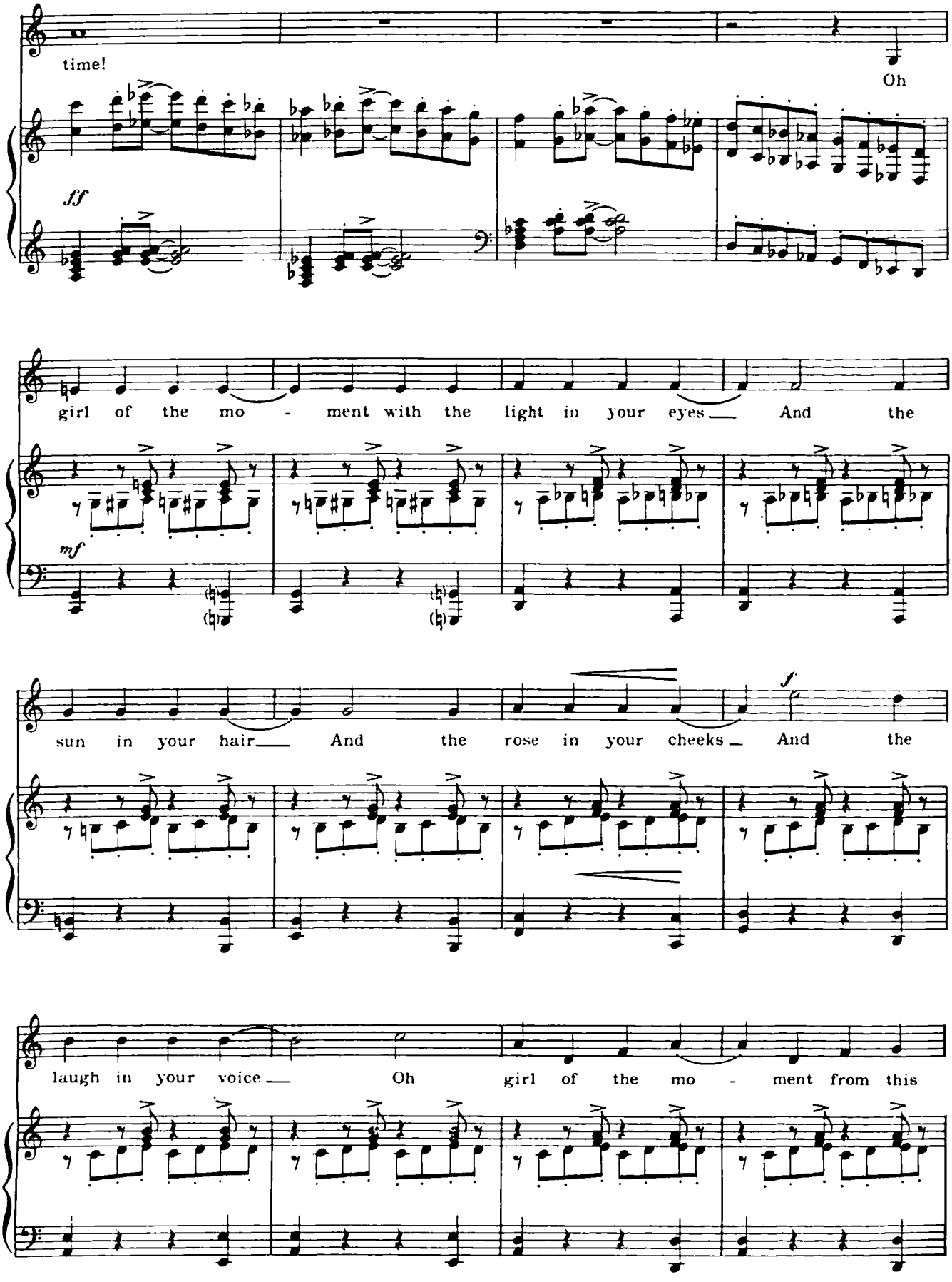
*ff*

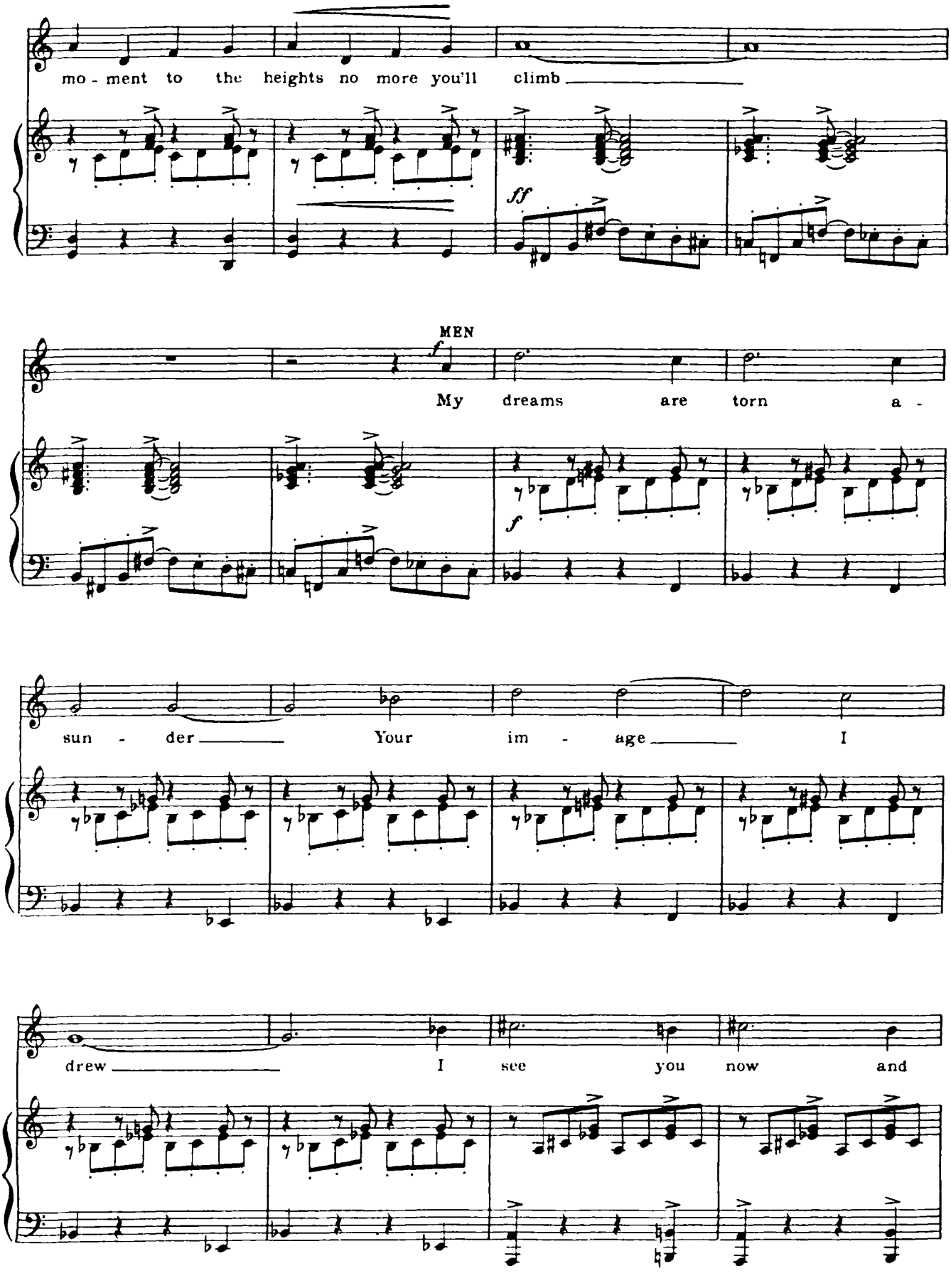
What is Li-za real-ly like,what is Li-za real-ly like? What is Li-za real-ly like,what is Li-za real-ly like?

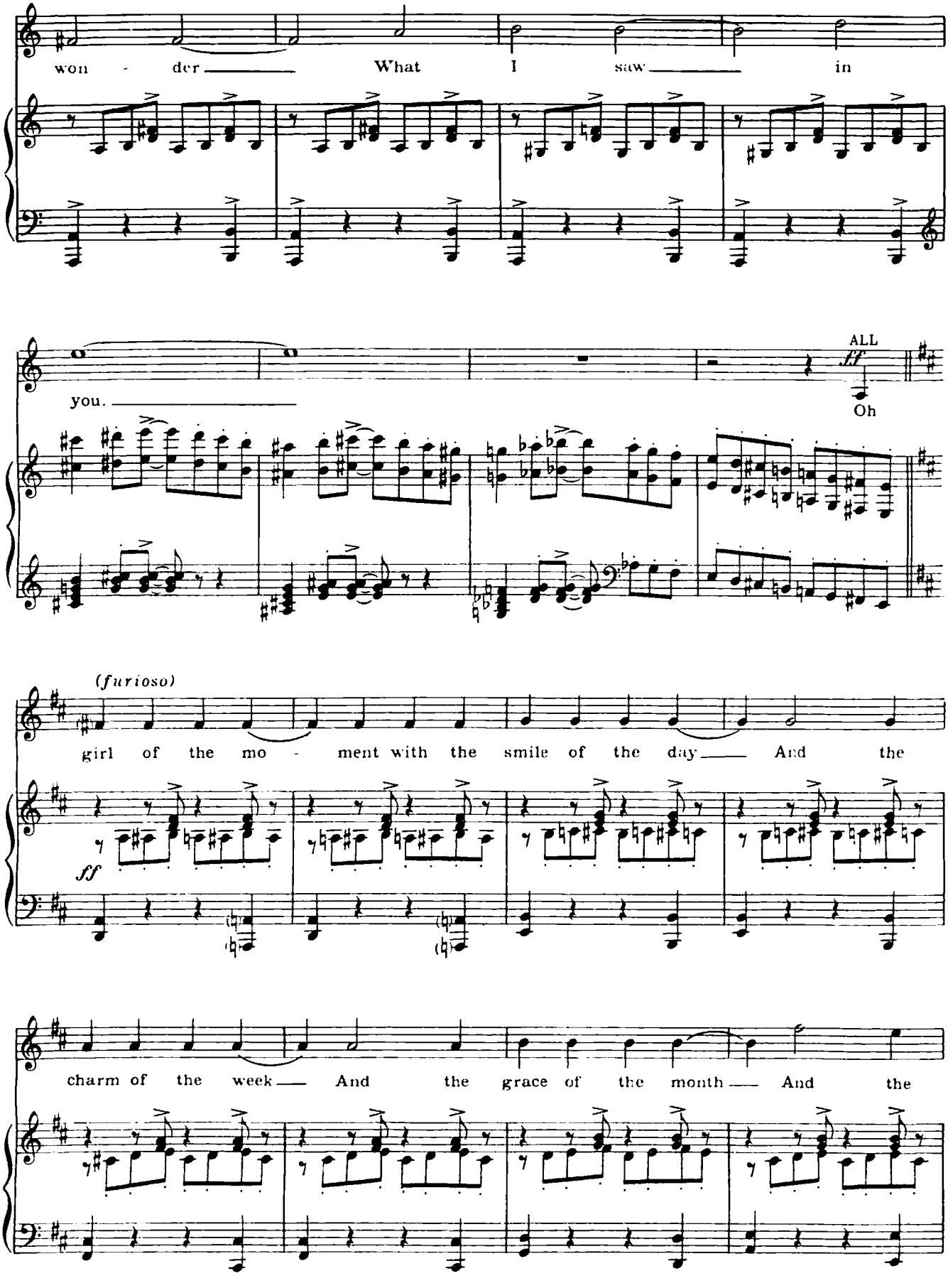
*ff accel.*

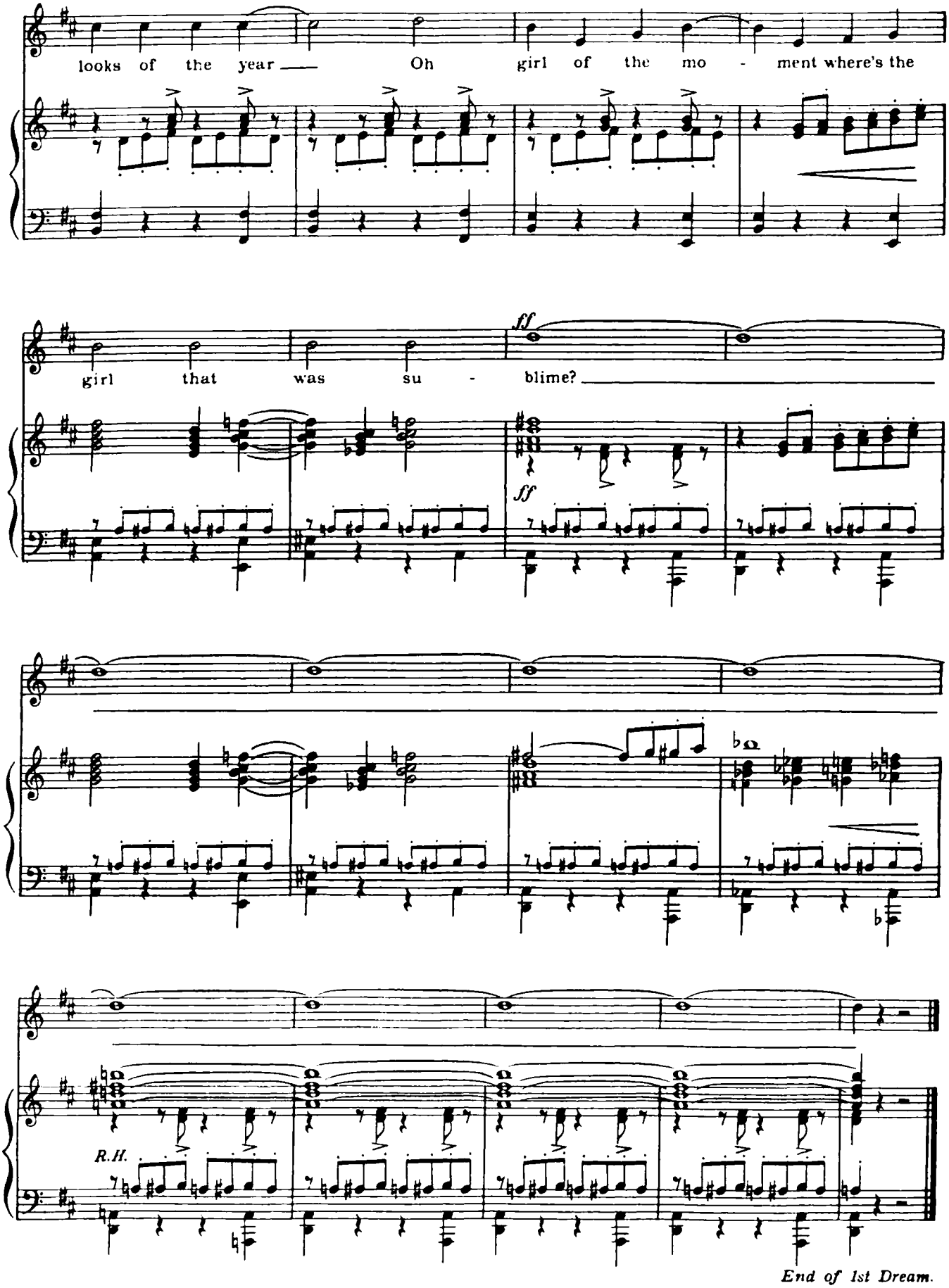
Westminster Choir College


Rhumba (Molto agitato) (♩ = 100)
ALL
Oh girl of the mo - ment with the
smile of the day And the charm of the week And the
grace of the month And the looks of the year Oh
girl of the mo - ment ev - 'ry mo - ment was a waste of pre - cious


time!
Oh
ff
girl of the mo - ment with the light in your eyes And the
mf
sun in your hair And the rose in your cheeks And the
f
laugh in your voice Oh girl of the mo - ment from this

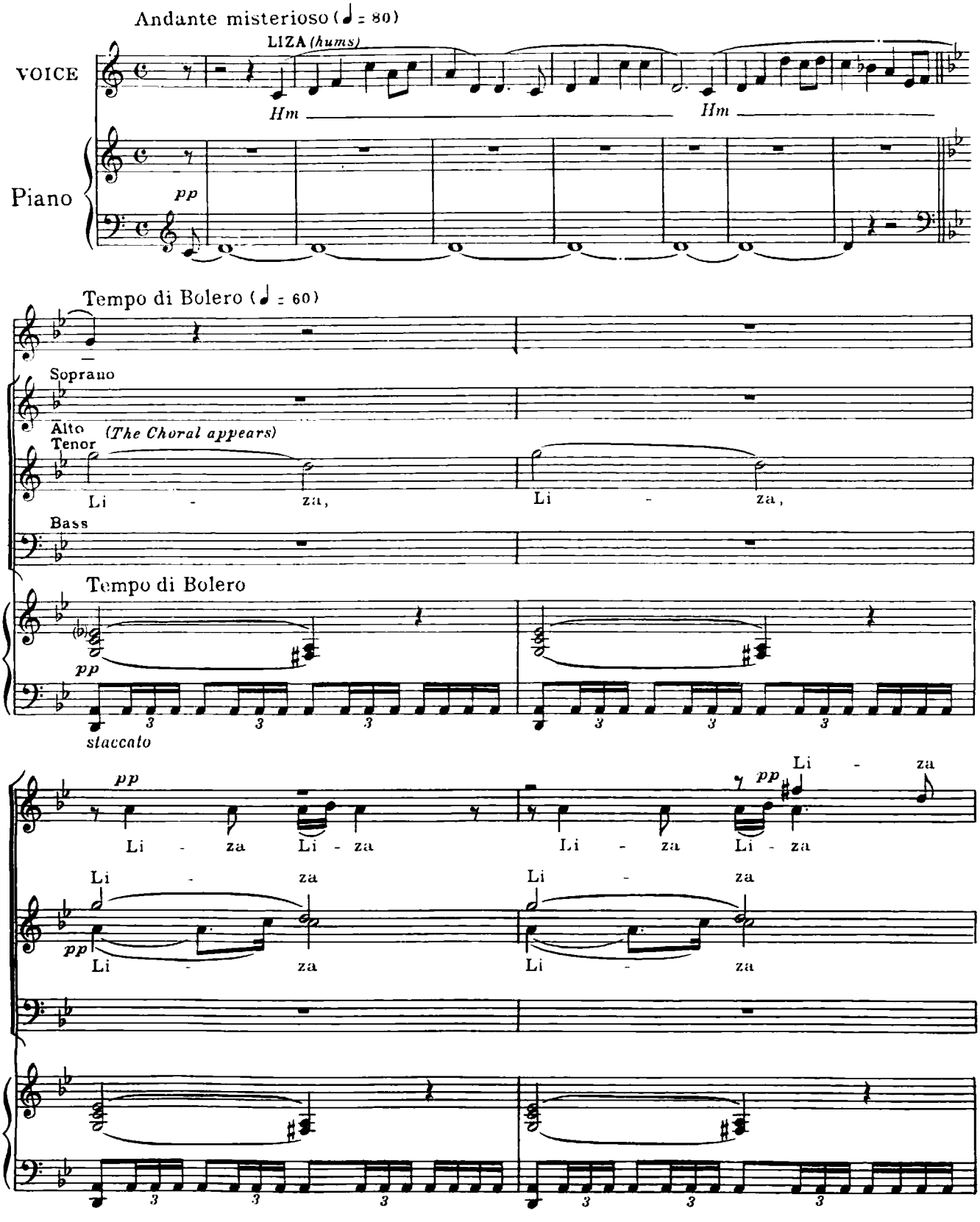

mo - ment to the heights no more you'll climb
ff
MEN
f
My dreams are torn a -
f
sun - der Your im - age I
drew I see you now and

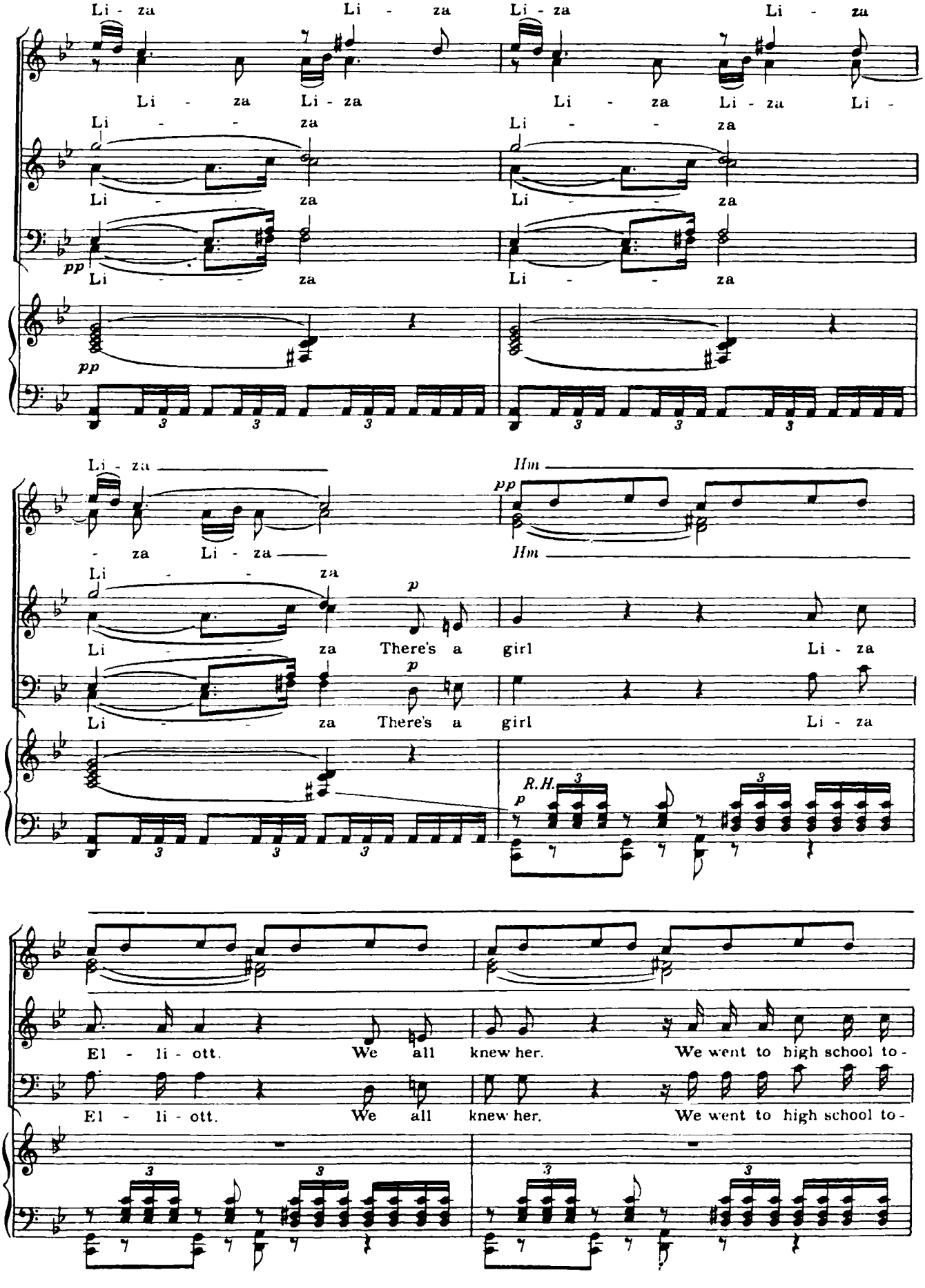

won - der What I saw in
you.
ALL
ff
Oh
(furioso)
girl of the mo - ment with the smile of the day And the
ff
charm of the week And the grace of the month And the

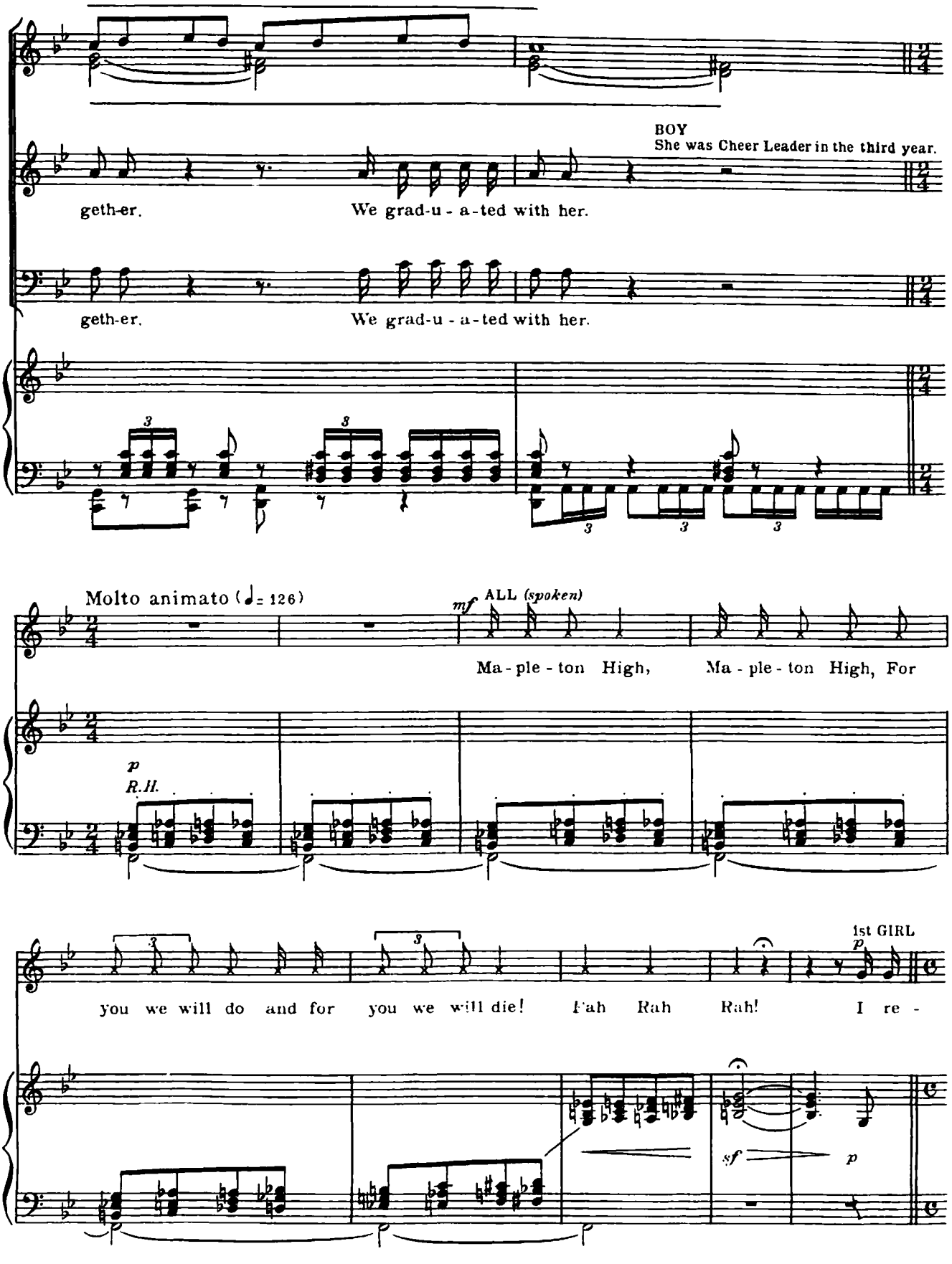


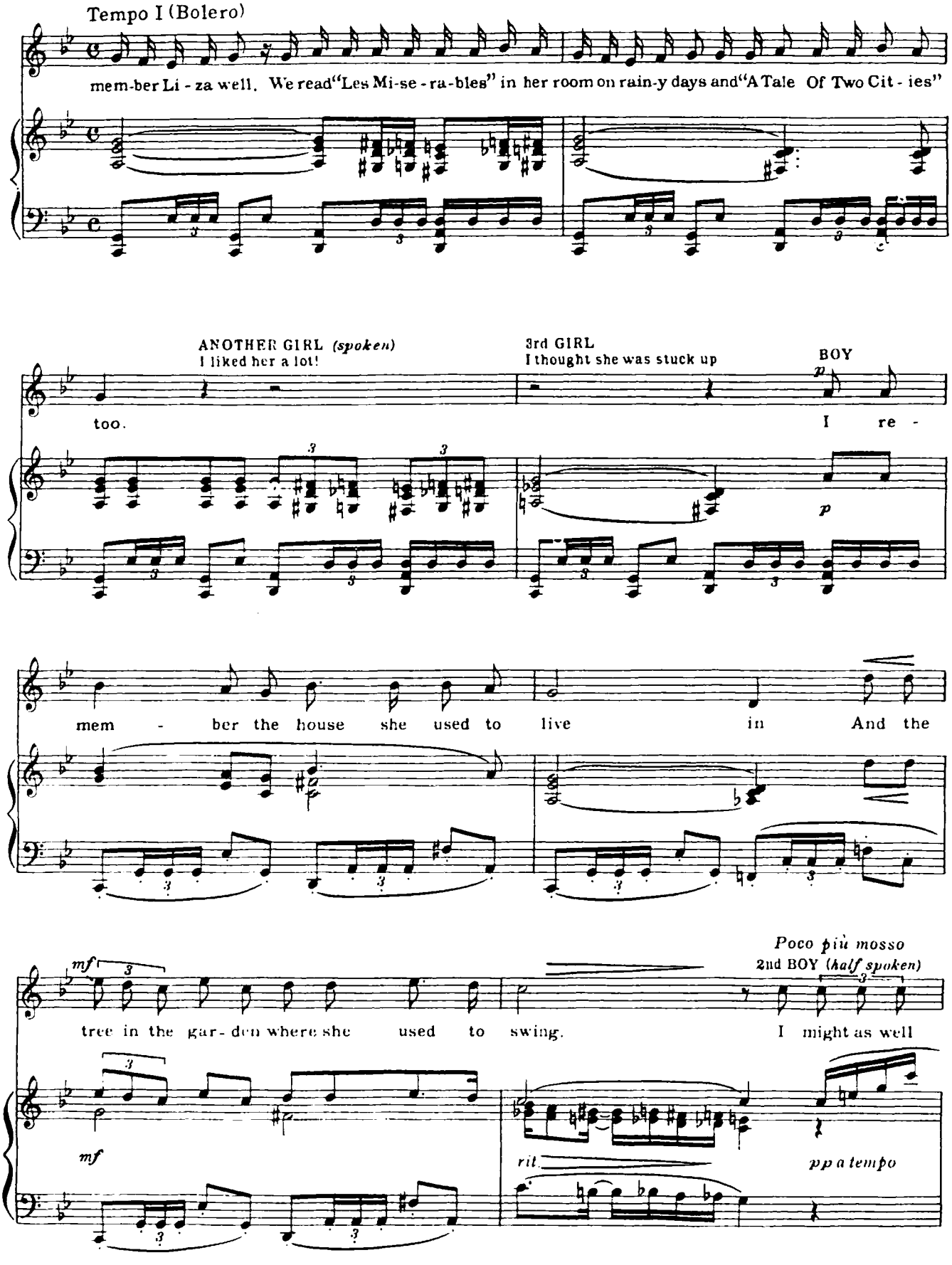

*End of 1st Dream.*

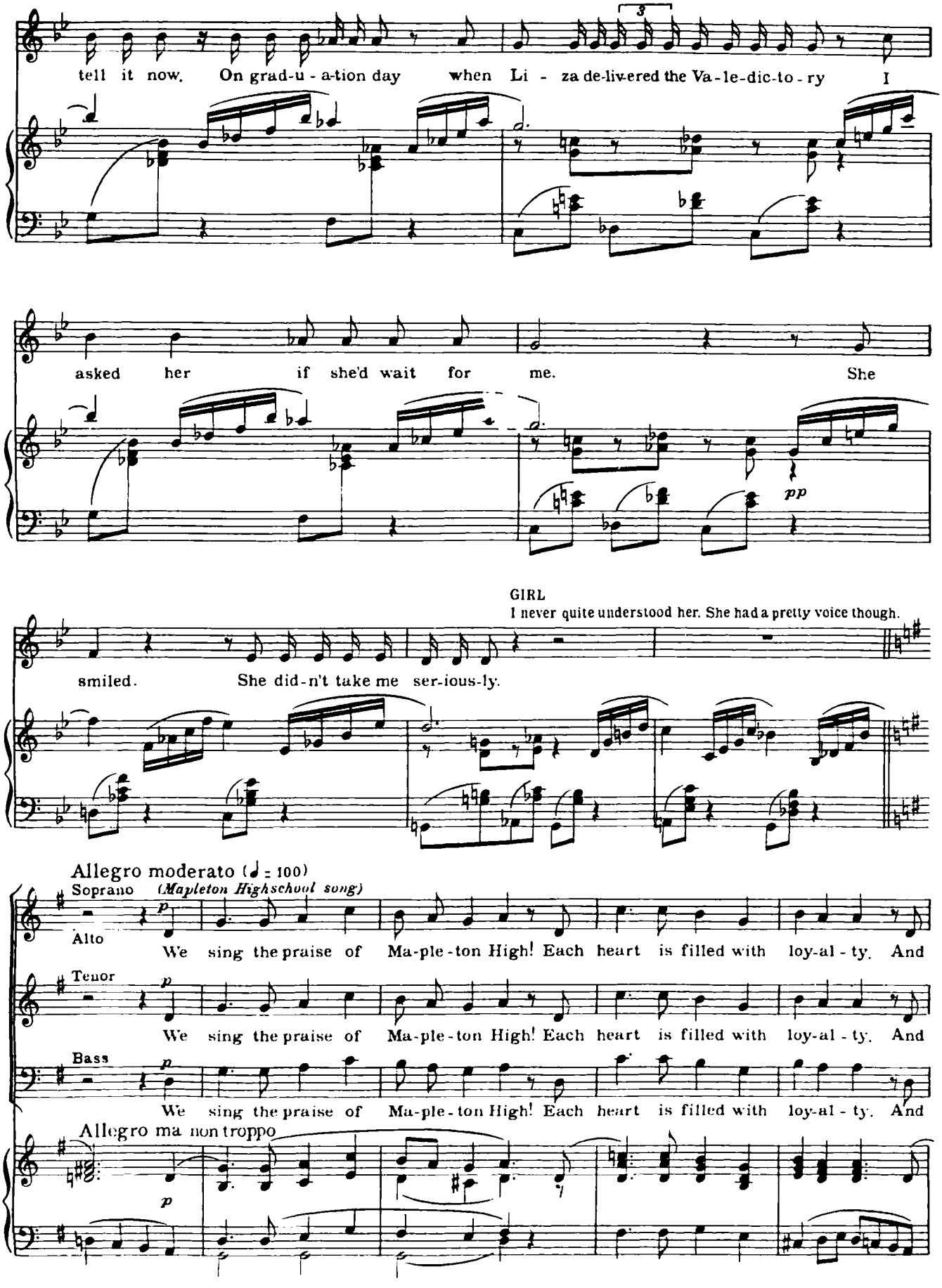
# II. Wedding Dream



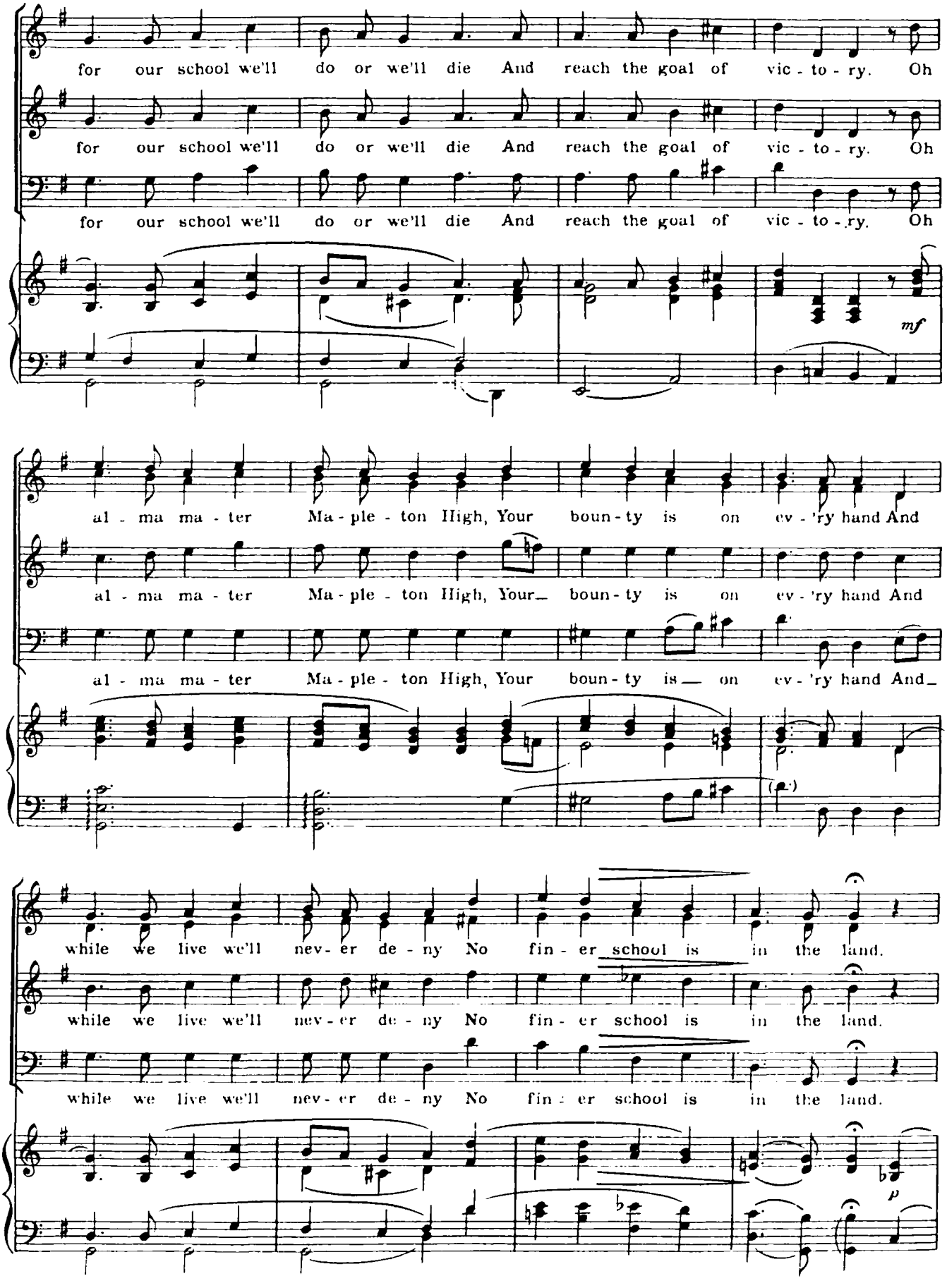

Li - za Li - za Li - za Li - za
Li - za Li - za Li - za Li - za Li -
Li - - za Li - - za
Li - - za Li - - za
pp
Li - - za Li - - za
pp
Li - za
- za Li - za
Hm
pp
Hm
Li - - za
p
Li - - za There's a girl Li - za
Li - - za There's a girl Li - za
p
R.H.
p
El - li - ott. We all knew her. We went to high school to -
El - li - ott. We all knew her. We went to high school to -


BOY
She was Cheer Leader in the third year.
geth-er. We grad-u - a-ted with her.
geth-er. We grad-u - a-ted with her.
Molto animato (♩= 126)
mf ALL (spoken)
Ma - ple - ton High, Ma - ple - ton High, For
p
R.H.
1st GIRL
p
you we will do and for you we will die! Rah Rah Rah! I re -
sf
p


Tempo I (Bolero)
mem-ber Li - za well. We read "Les Mi-se - ra-bles" in her room on rain-y days and "A Tale Of Two Cit - ies"
ANOTHER GIRL (spoken)
I liked her a lot!
too.
3rd GIRL
I thought she was stuck up
BOY
I re -
mem - ber the house she used to live in And the
tree in the gar - den where she used to swing.
Poco più mosso
2nd BOY (half spoken)
I might as well
rit.
pp a tempo

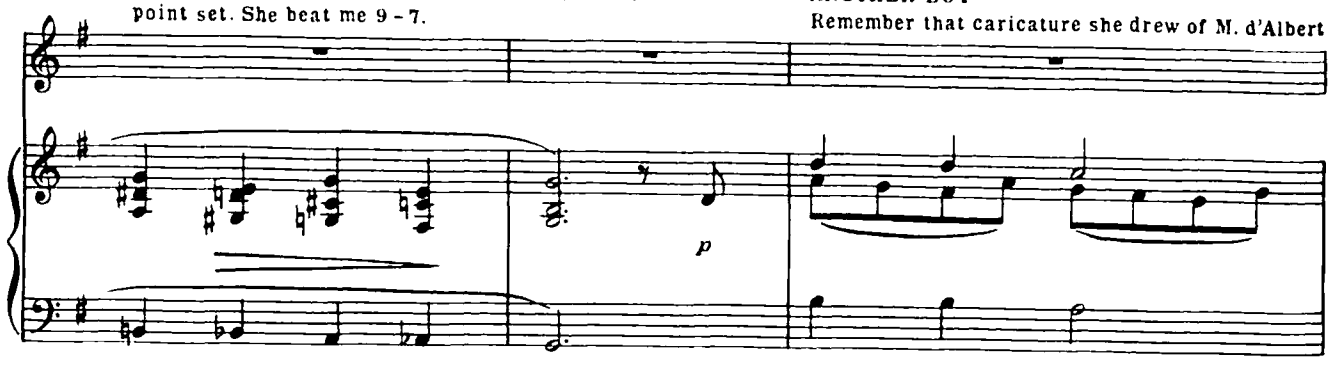



Westminster Choir College

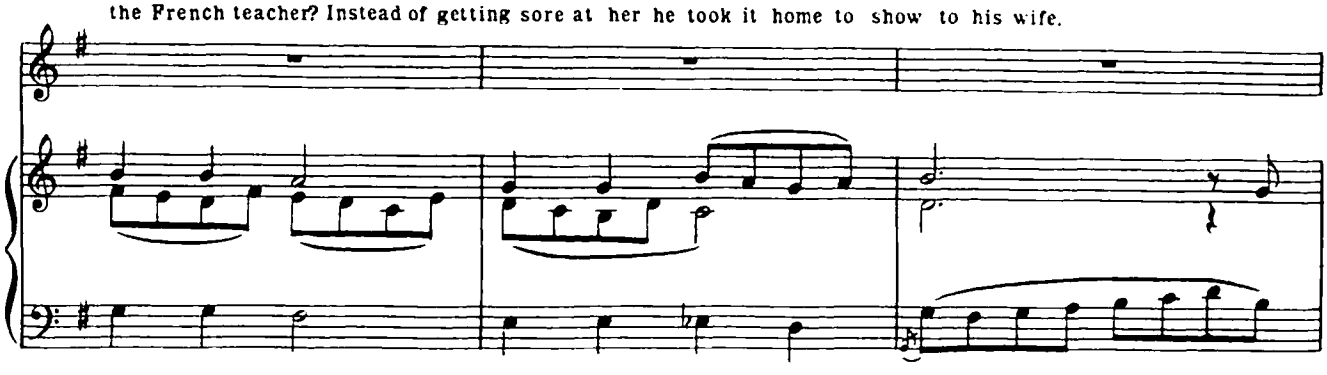

for our school we'll do or we'll die And reach the goal of vic - to - ry. Oh
for our school we'll do or we'll die And reach the goal of vic - to - ry. Oh
for our school we'll do or we'll die And reach the goal of vic - to - ry. Oh
mf
al - ma ma - ter Ma - ple - ton High, Your boun - ty is on ev - 'ry hand And
al - ma ma - ter Ma - ple - ton High, Your boun - ty is on ev - 'ry hand And
al - ma ma - ter Ma - ple - ton High, Your boun - ty is on ev - 'ry hand And
while we live we'll nev - er de - ny No fin - er school is in the land.
while we live we'll nev - er de - ny No fin - er school is in the land.
while we live we'll nev - er de - ny No fin - er school is in the land.
p

BOY
She was a wiz at tennis; one time I had her 5 - 2 point set. She beat me 9 - 7.

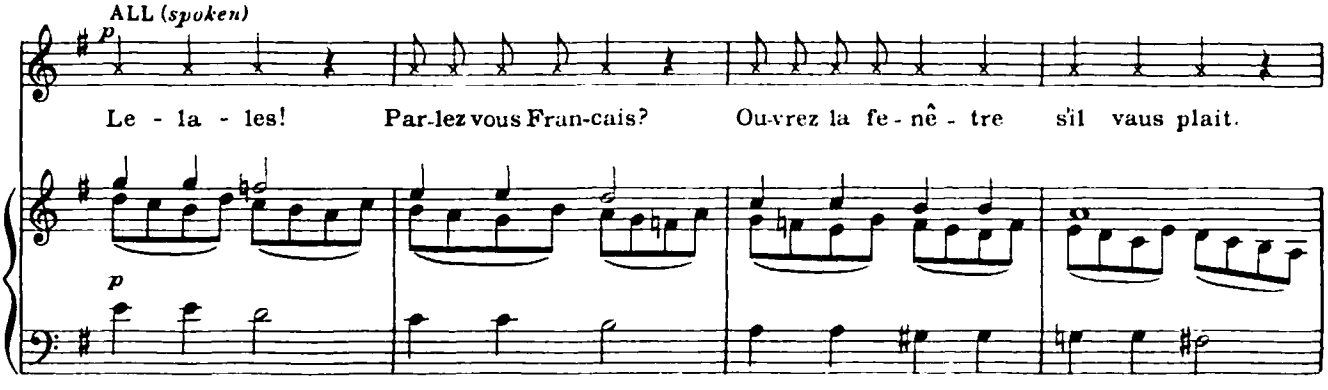
ANOTHER BOY
Remember that caricature she drew of M. d'Albert



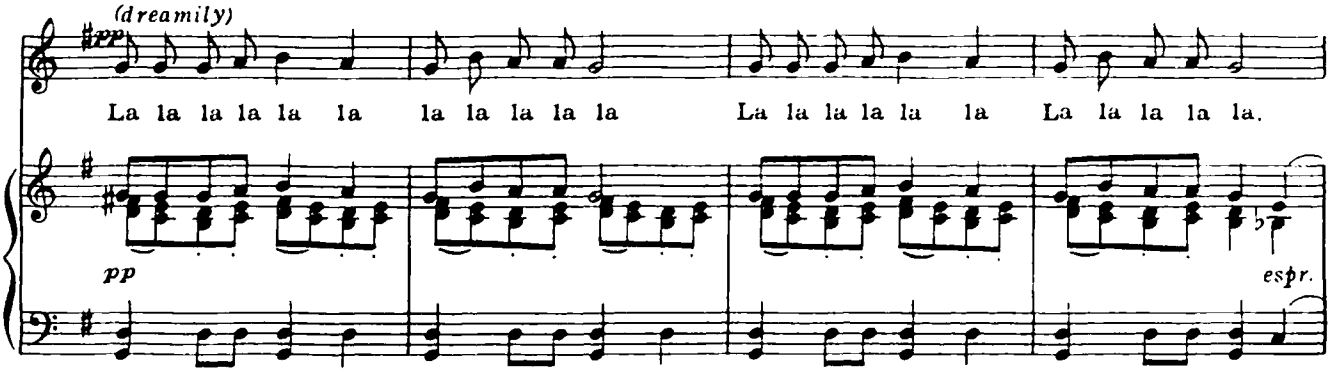

the French teacher? Instead of getting sore at her he took it home to show to his wife.



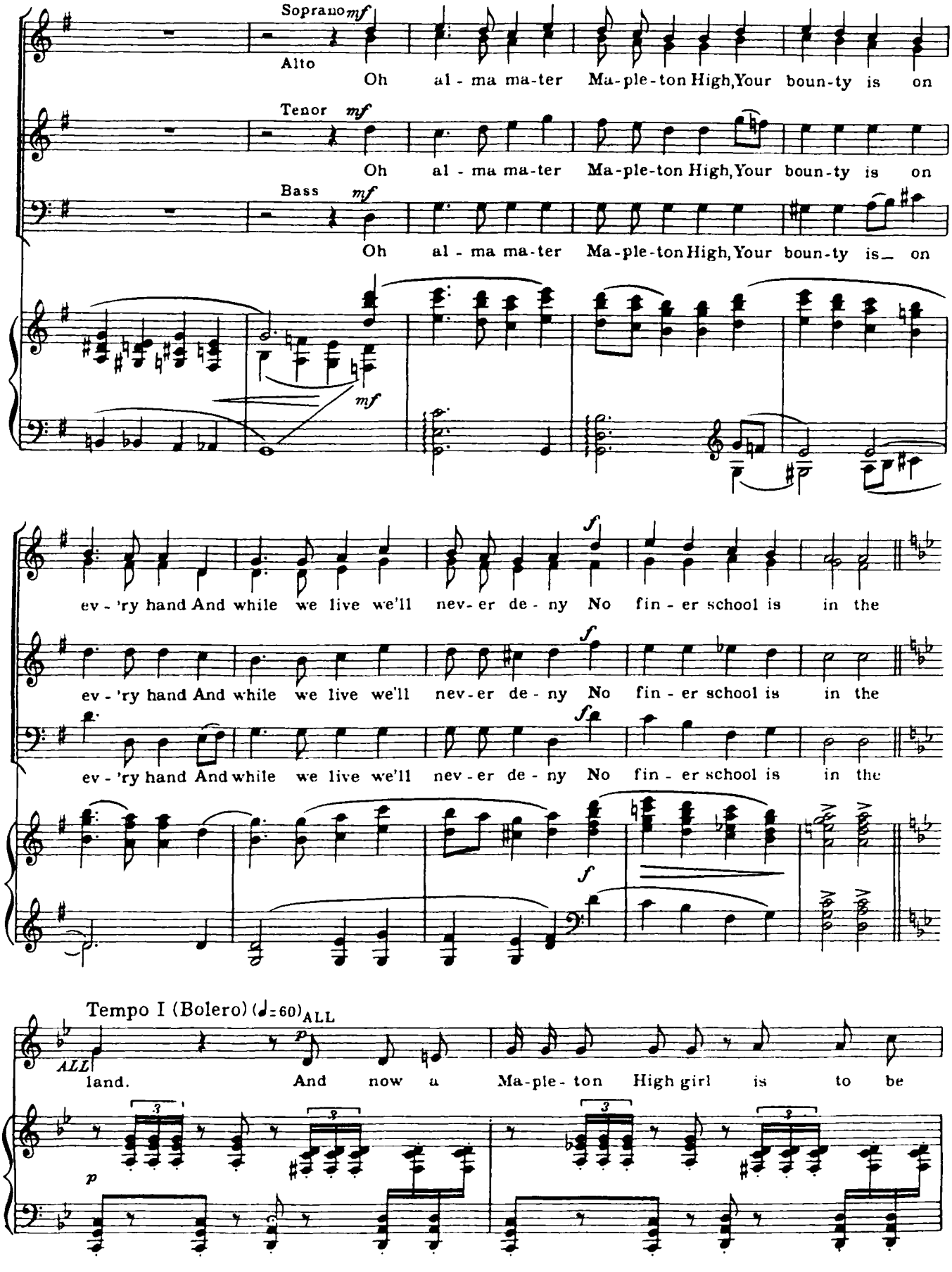
ALL (*spoken*)

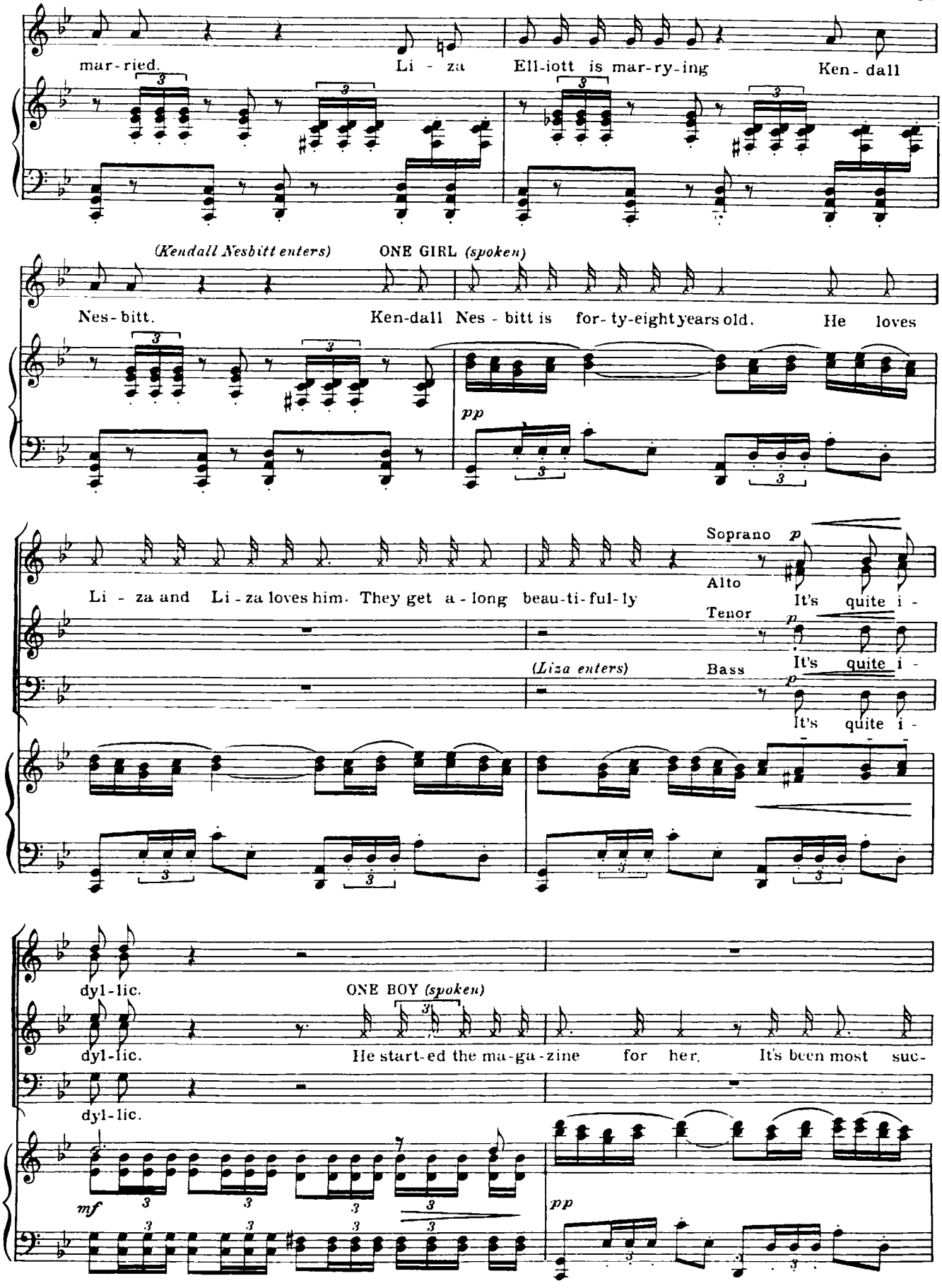


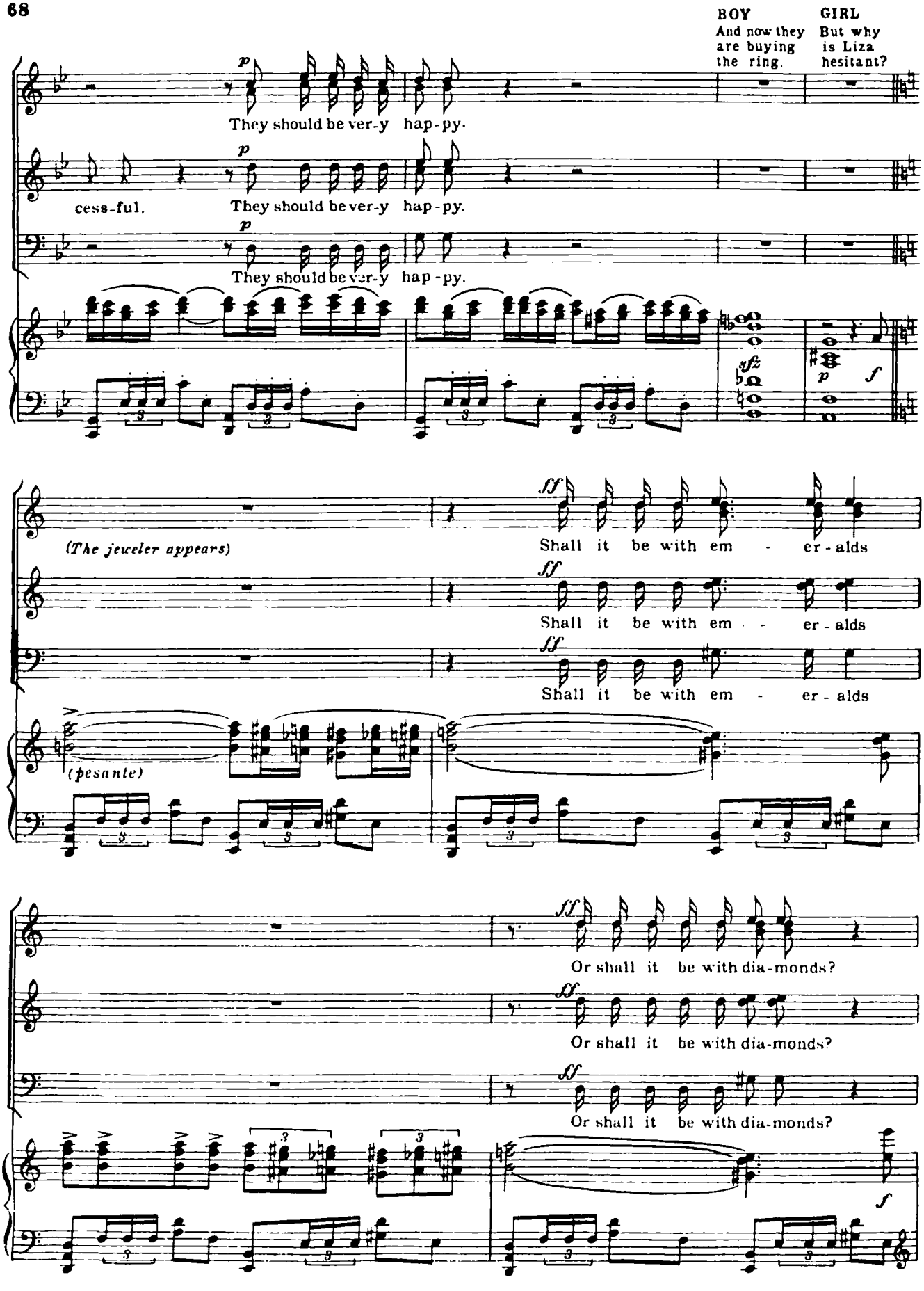

(*dreamily*)

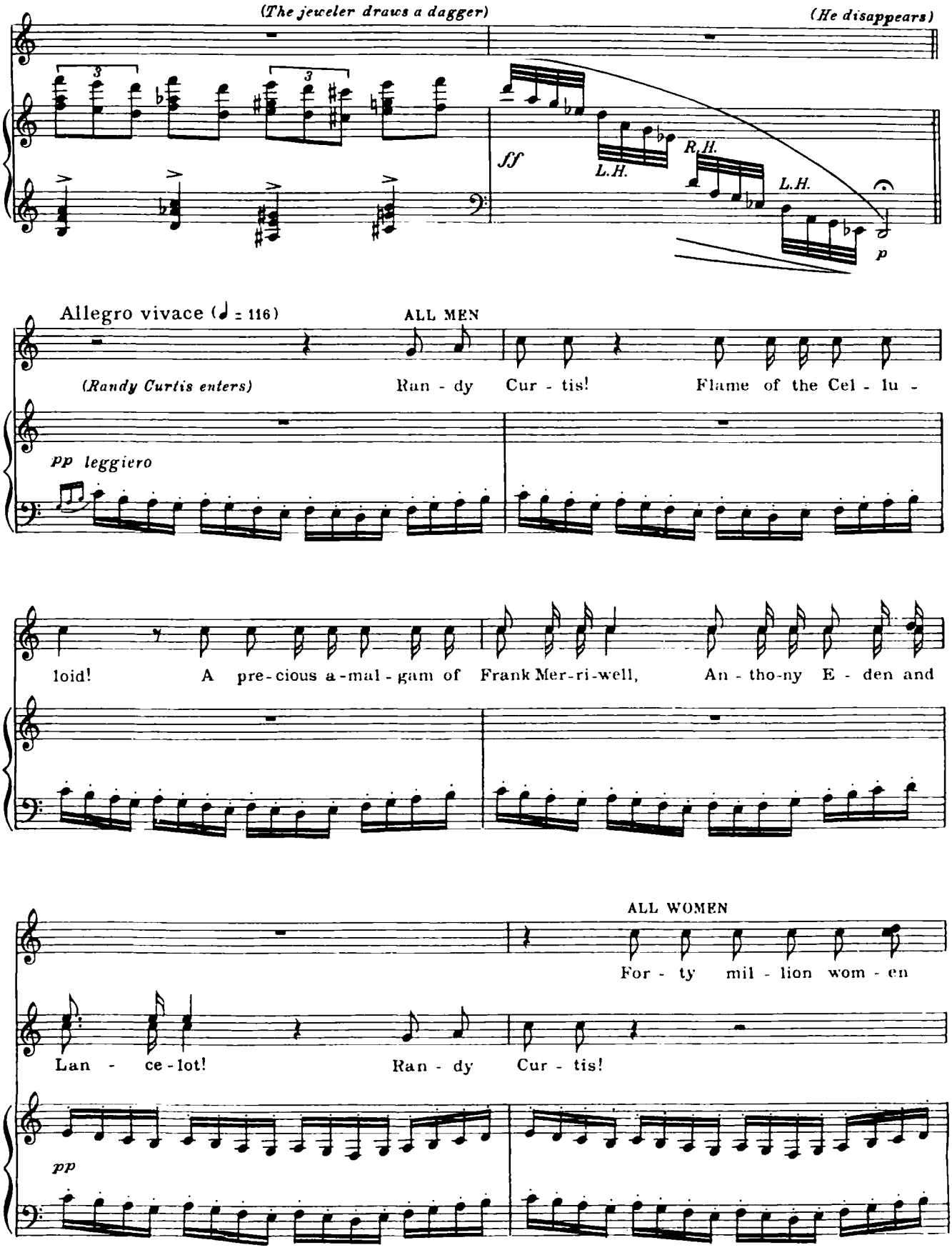


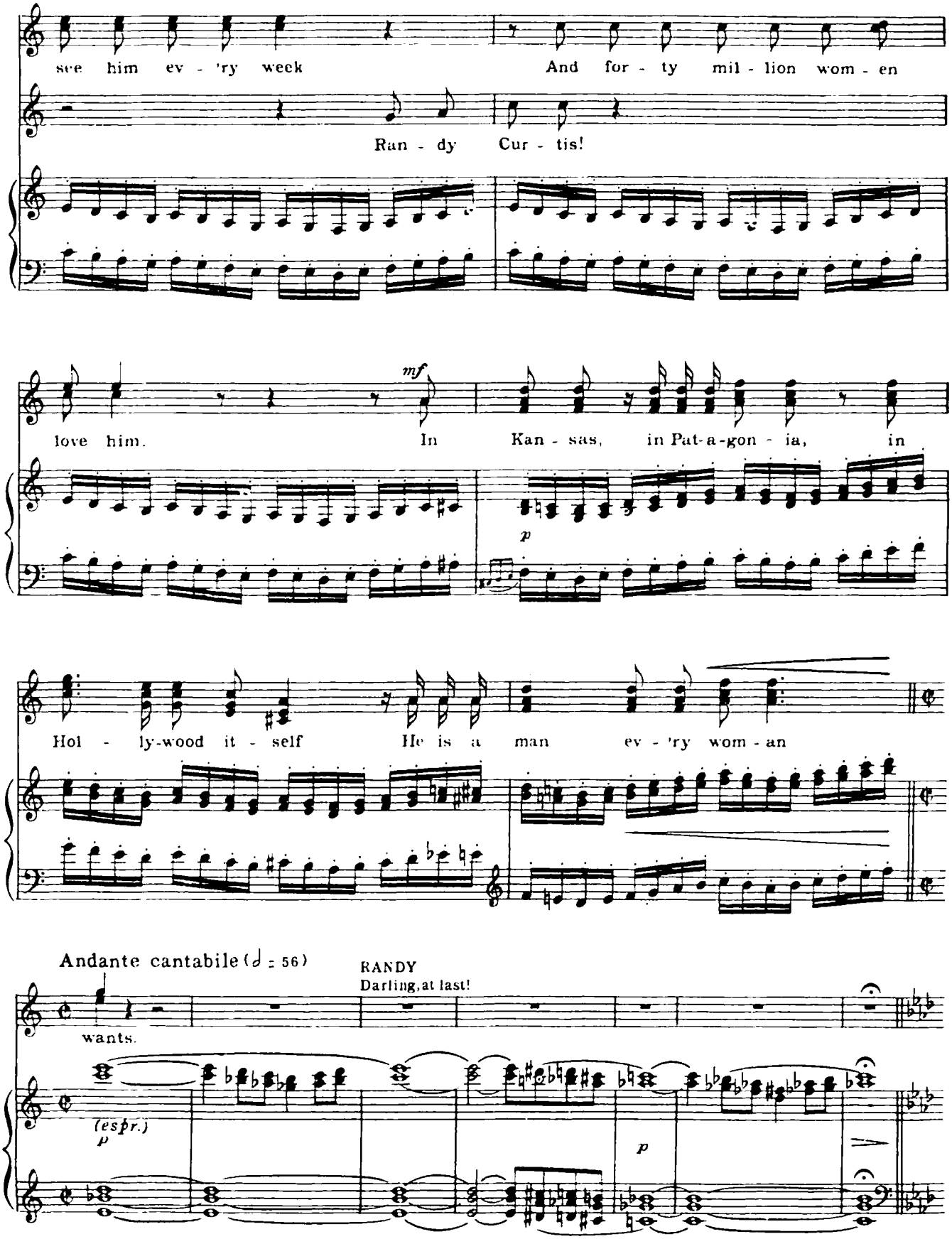
BOY
Happy, happy days.




mar-ried. Li - za Ell-iott is mar-ry-ing Ken-dall
(Kendall Nesbitt enters) ONE GIRL (spoken)
Nes-bitt. Ken-dall Nes - bitt is for-ty-eight years old. He loves
pp
Li - za and Li-za loves him. They get a-long beau-ti-ful-ly
Soprano p
Alto It's quite i -
Tenor p It's quite i -
(Liza enters) Bass p It's quite i -
dyl-lic.
ONE BOY (spoken)
dyl-lic. He start-ed the ma-ga-zine for her. It's been most suc-
dyl-lic.
mf
pp


BOY
And now they are buying the ring.
GIRL
But why is Liza hesitant?
p
They should be ver-y hap-py.
cess-ful.
They should be ver-y hap-py.
They should be ver-y hap-py.
sfz
p
f
(The jeweler appears)
ff
Shall it be with em - er-alds
Shall it be with em - er-alds
Shall it be with em - er-alds
(pesante)
Or shall it be with dia-monds?
Or shall it be with dia-monds?
Or shall it be with dia-monds?
f


(The jeweler draws a dagger)
(He disappears)
ff
L.H.
R.H.
L.H.
p
Allegro vivace (♩ = 116)
ALL MEN
(Randy Curtis enters)
Ran - dy Cur - tis! Flame of the Cel - lu -
pp leggiero
loid! A pre-cious a-mal-gam of Frank Mer-ri-well, An - tho-ny E - den and
ALL WOMEN
For - ty mil - lion wom - en
Lan - ce-lot! Ran - dy Cur - tis!
pp


see him ev - 'ry week
And for - ty mil - lion wom - en
Ran - dy Cur - tis!
mf
love him.
In
Kan - sas, in Pat-a-gon - ia, in
p
Hol - ly-wood it - self
He is a man
ev - 'ry wom - an
Andante cantabile (♩ = 56)
RANDY
Darling, at last!
wants.
(espr.)
p
p

## This Is New

RANDY

*(with warmth)*

*p*

With you I used to roam Through the Pleas-ure Dome of Kub - la Khan,

*p espr.*

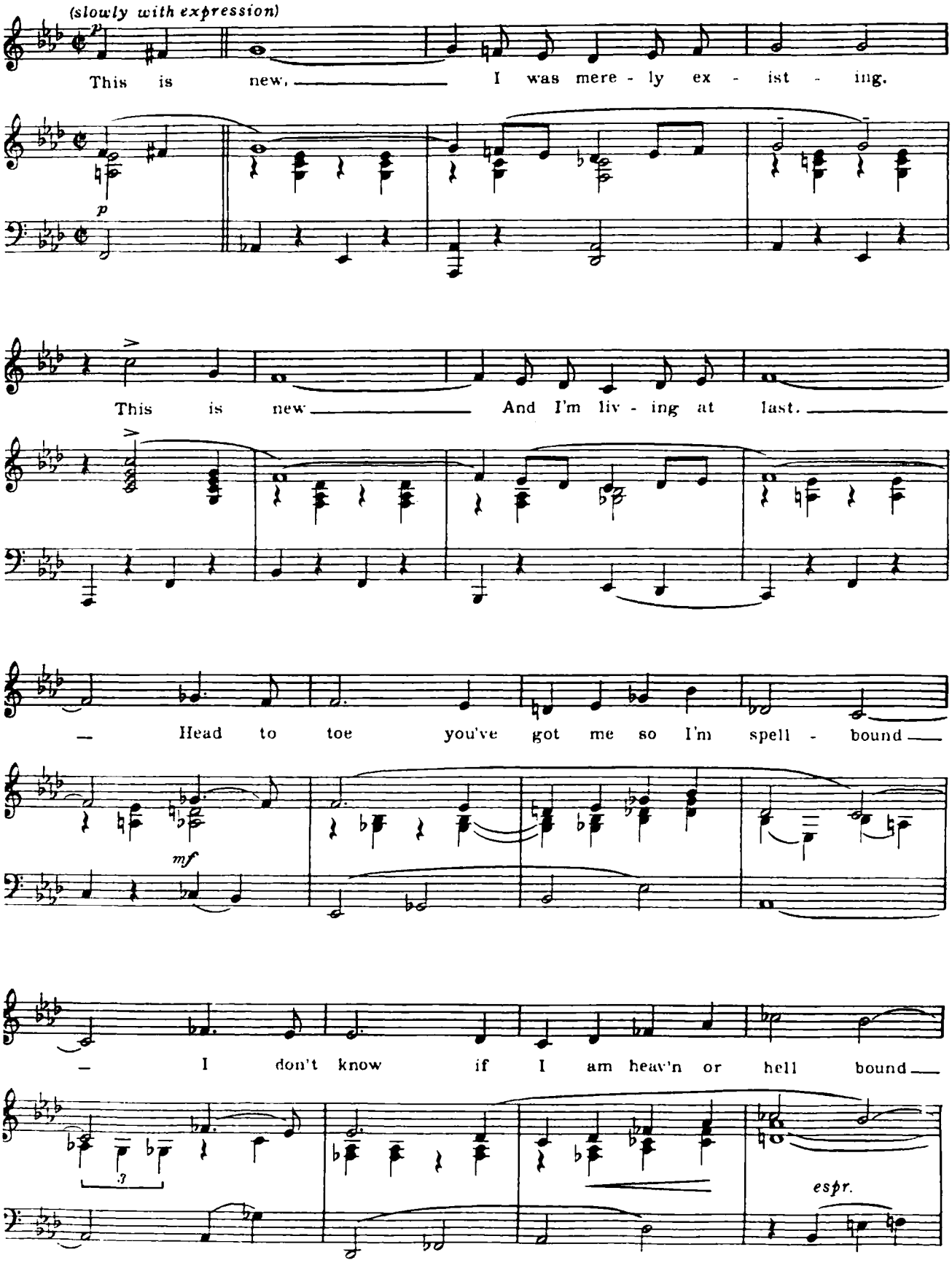
I held you tight, my love, In the gar - dens of Old Bab - y - lon,

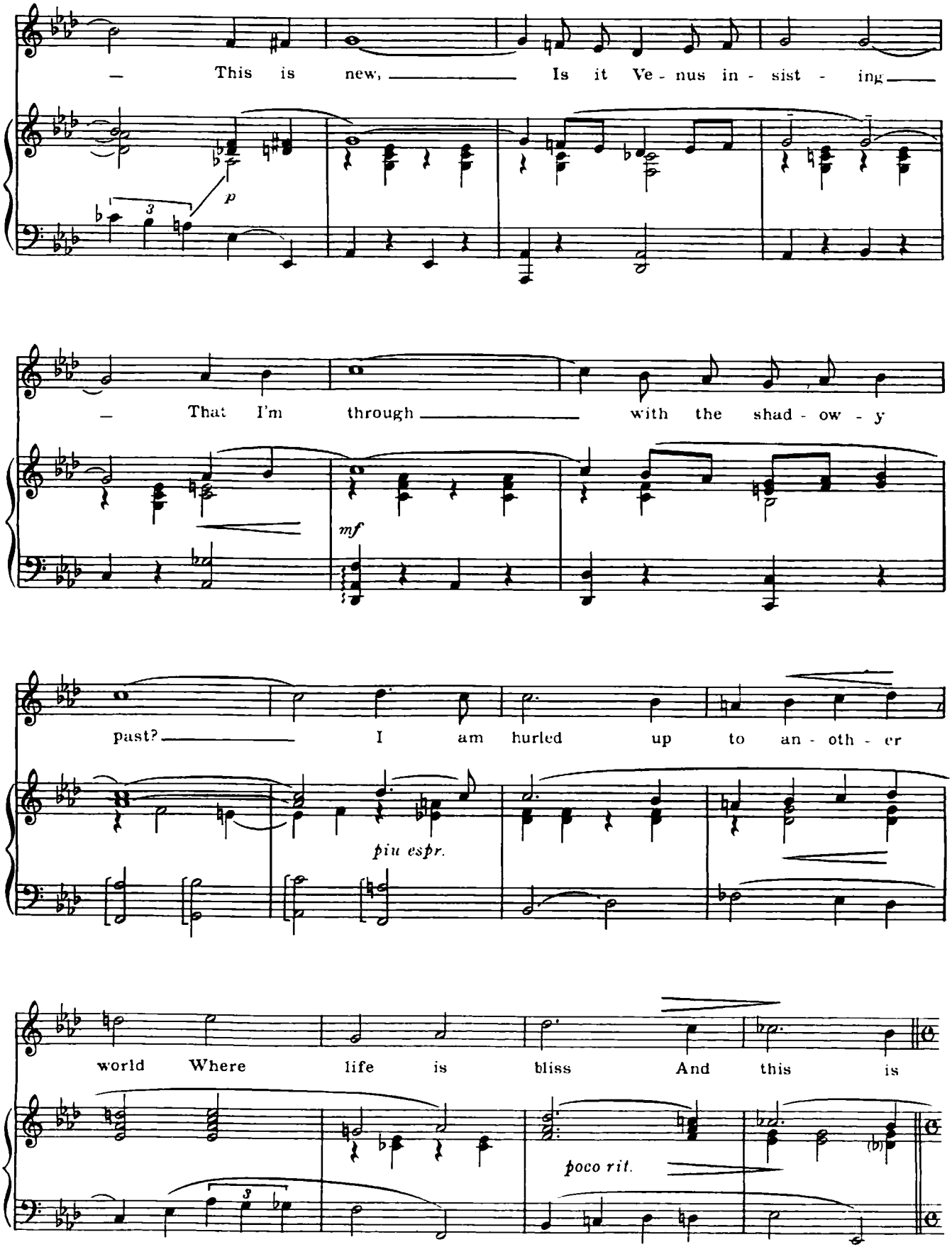
*mp*

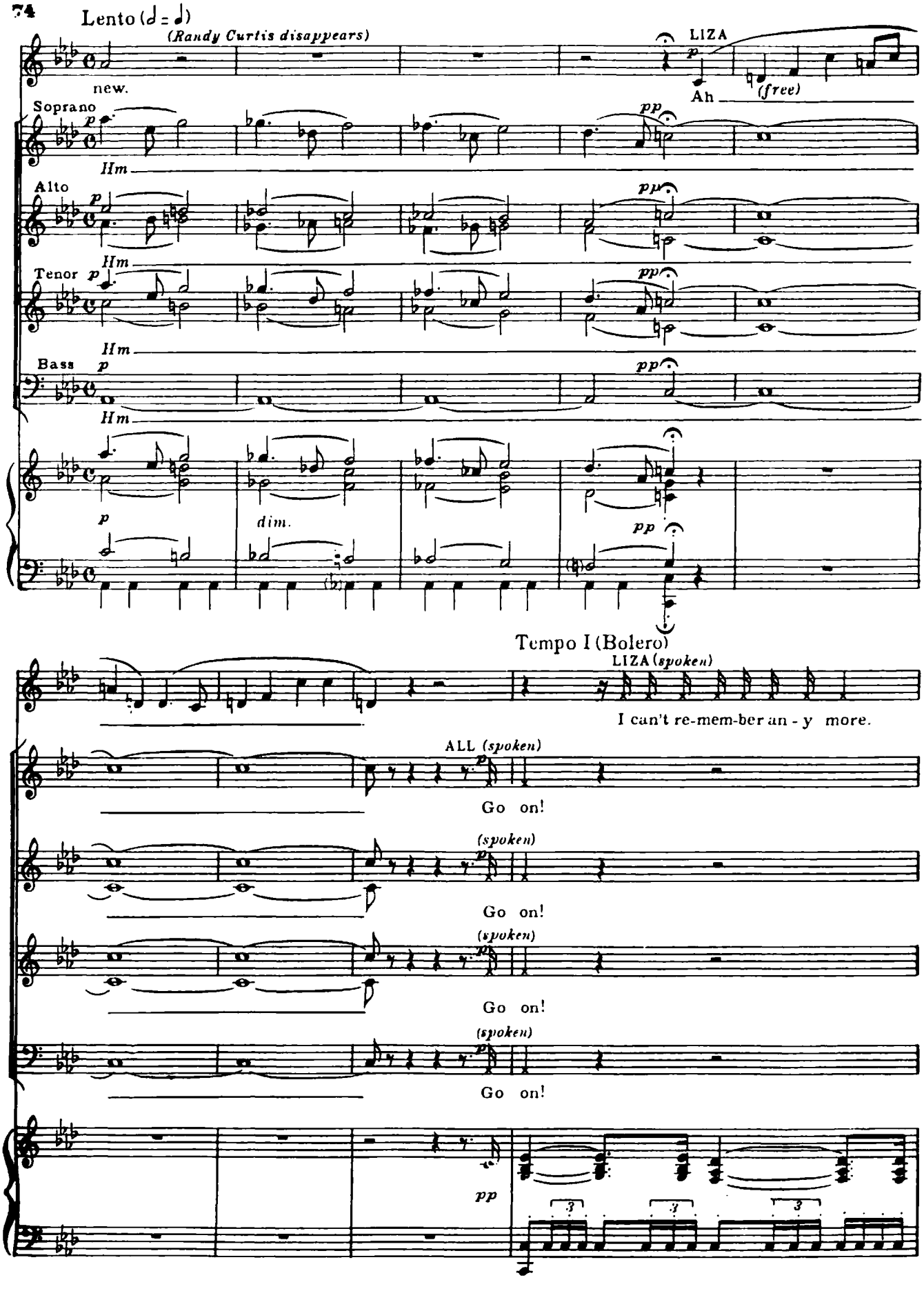
— I lost you through the cen - tur - ies. I find you once a -

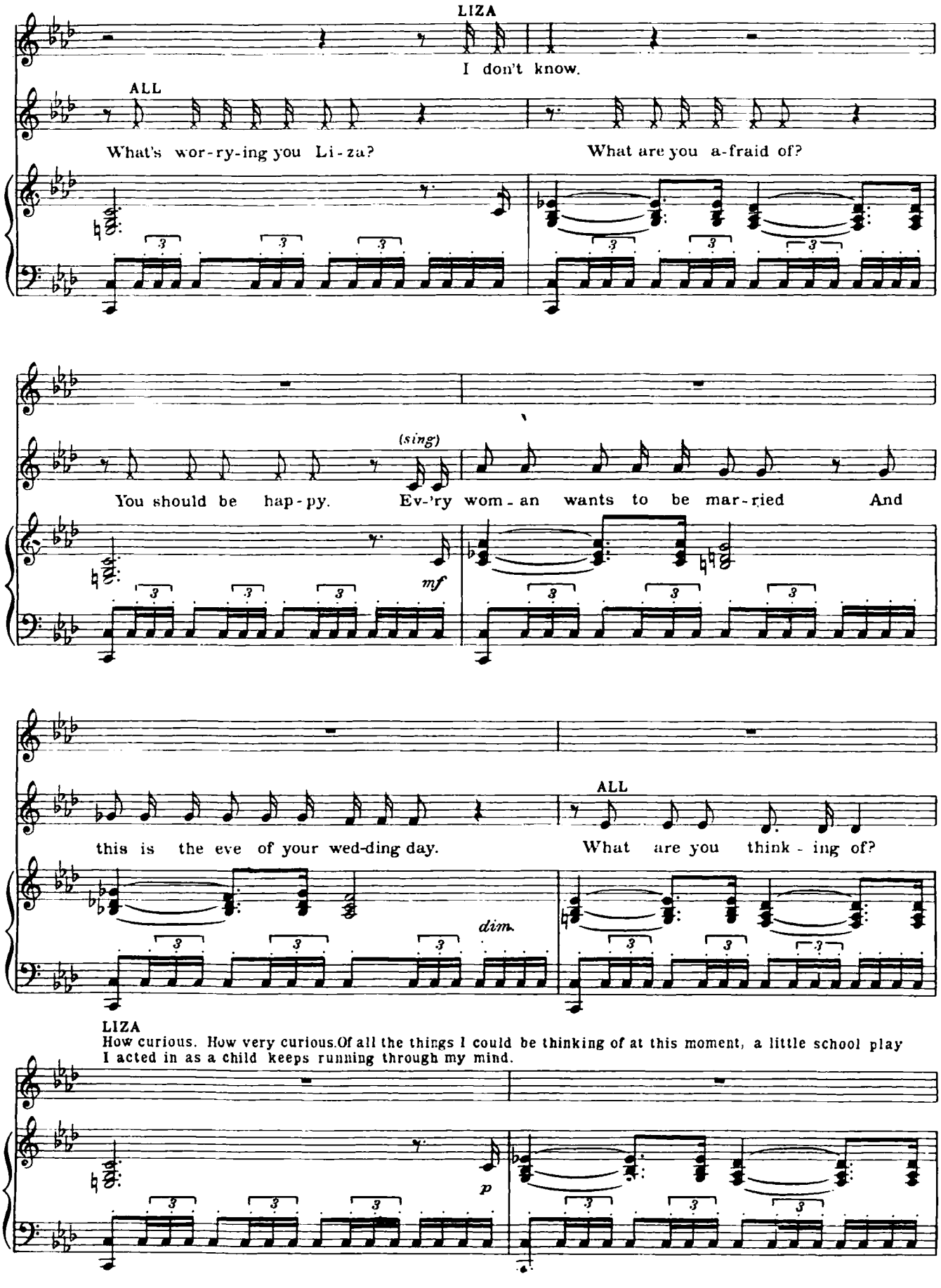
*mp*

gain, And find my - self the luck - i - est of men.

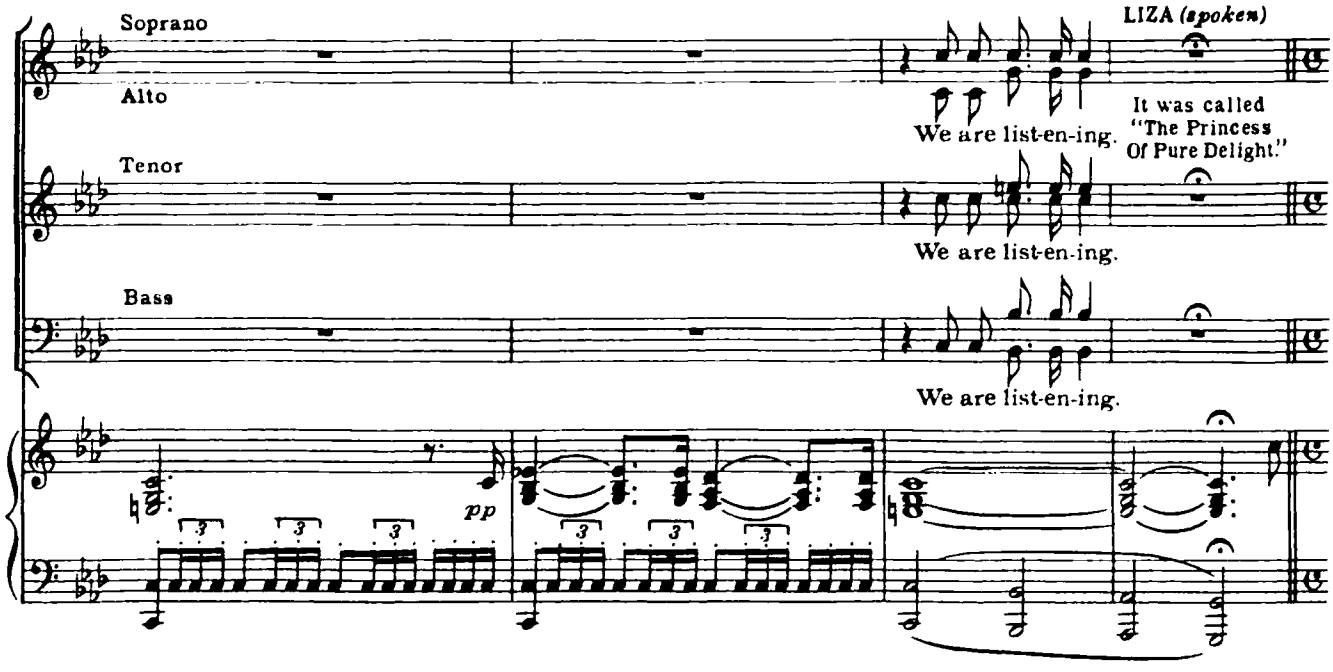

(slowly with expression)
p
This is new, I was mere - ly ex - ist - ing.
p
This is new And I'm liv - ing at last.
— Head to toe you've got me so I'm spell - bound —
mf
— I don't know if I am heav'n or hell bound —
3
espr.


This is new, Is it Ve - nus in - sist - ing
p
That I'm through with the shad - ow - y
mf
past? I am hurled up to an - oth - er
più espr.
world Where life is bliss And this is
poco rit.

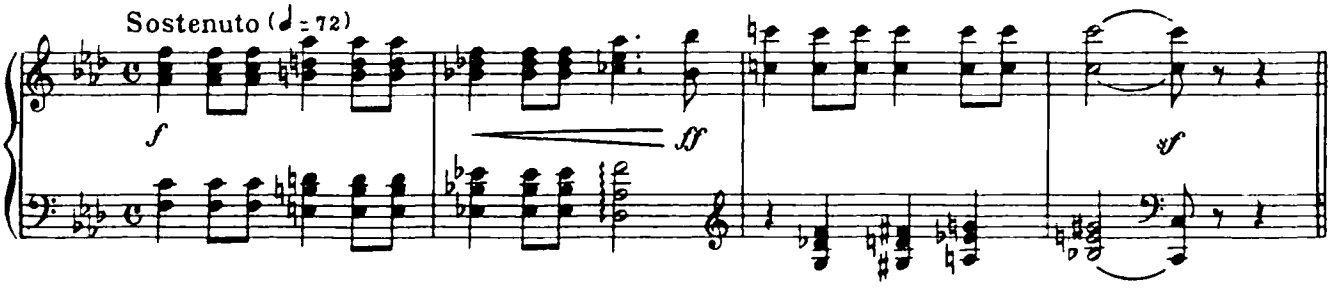

Lento (𝅗𝅥 = 𝅗𝅥)
(Randy Curtis disappears)
new.
LIZA
Ah
(free)
Soprano
Alto
Tenor
Bass
Hm
dim.
Tempo I (Bolero)
LIZA (spoken)
I can't re-mem-ber an - y more.
ALL (spoken)
Go on!
(spoken)
Go on!
(spoken)
Go on!
(spoken)
Go on!

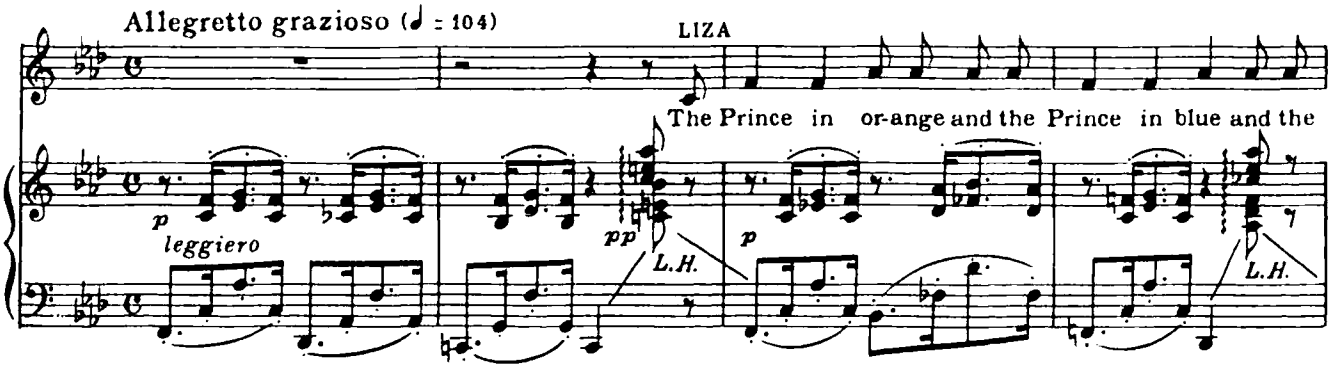

LIZA
I don't know.
ALL
What's wor-ry-ing you Li-za?
What are you a-fraid of?
(sing)
You should be hap-py. Ev-'ry wom-an wants to be mar-ried And
mf
this is the eve of your wed-ding day.
ALL
What are you think-ing of?
dim.
LIZA
How curious. How very curious. Of all the things I could be thinking of at this moment, a little school play I acted in as a child keeps running through my mind.
p

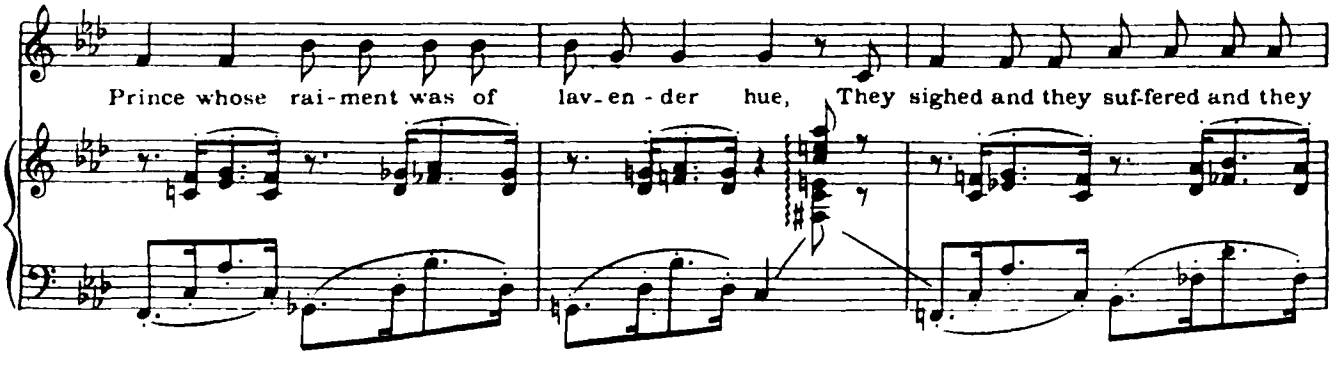
LIZA
I was to have been the princess, but I wasn't. I don't remember why.

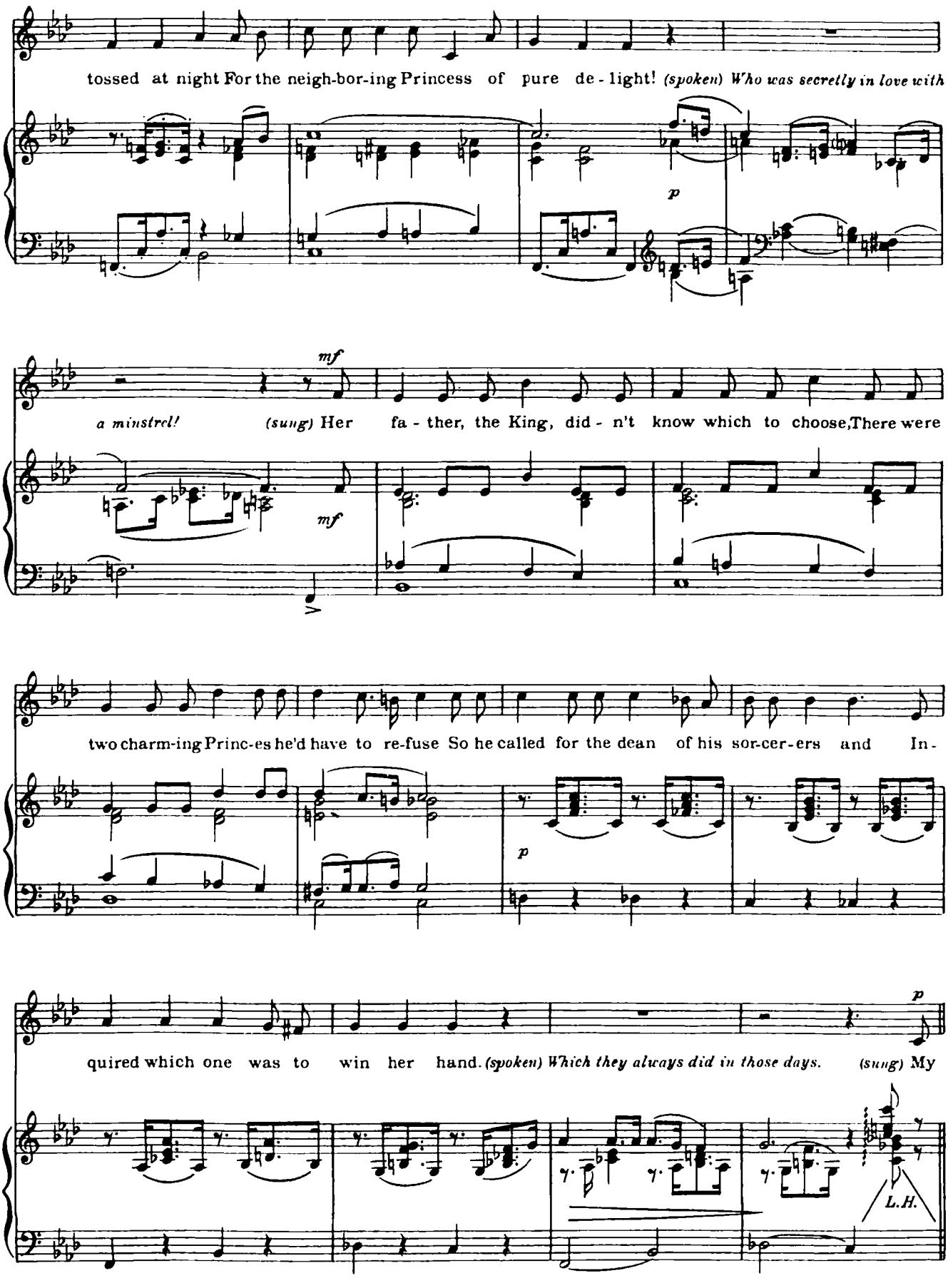


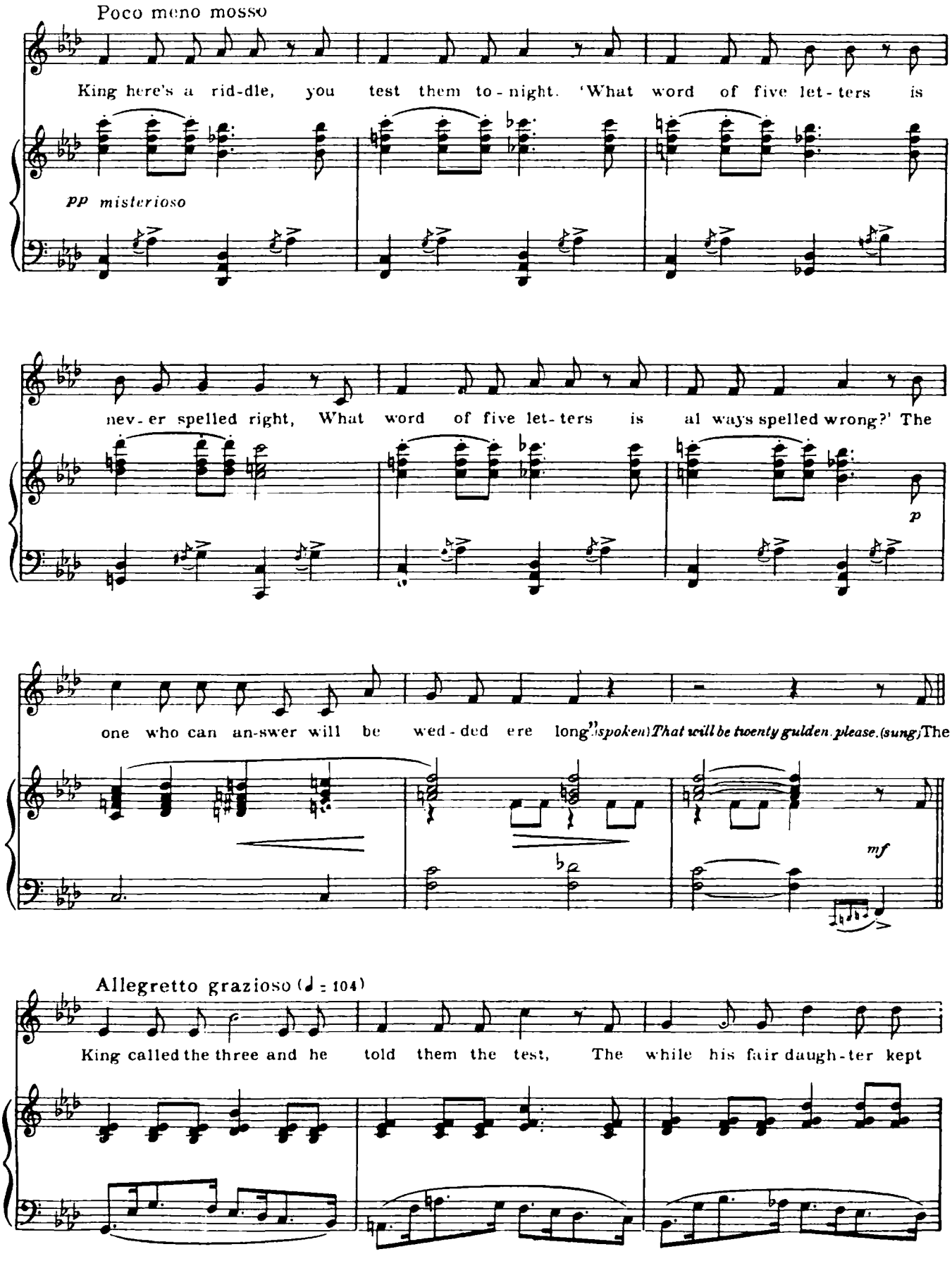

## The Princess Of Pure Delight

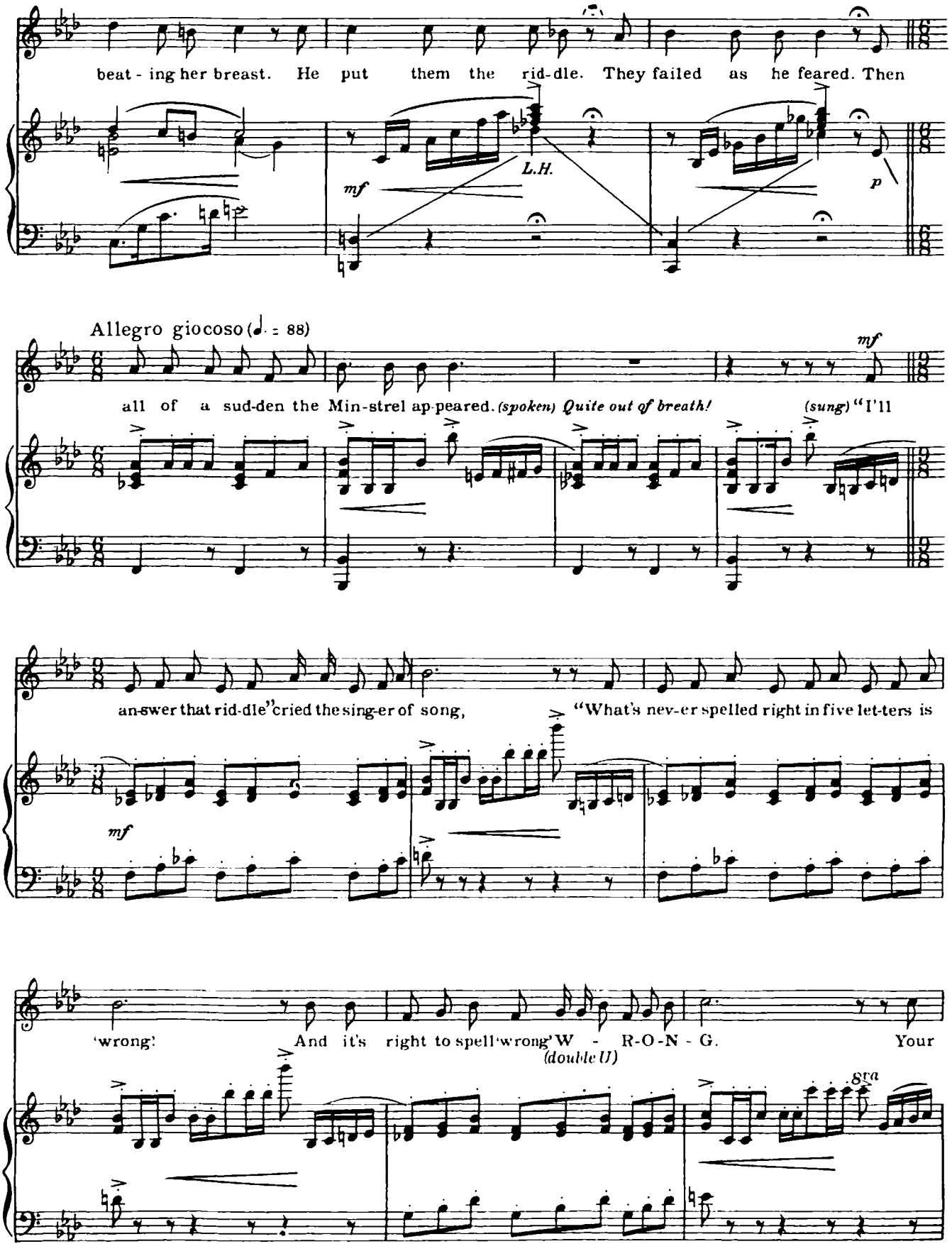


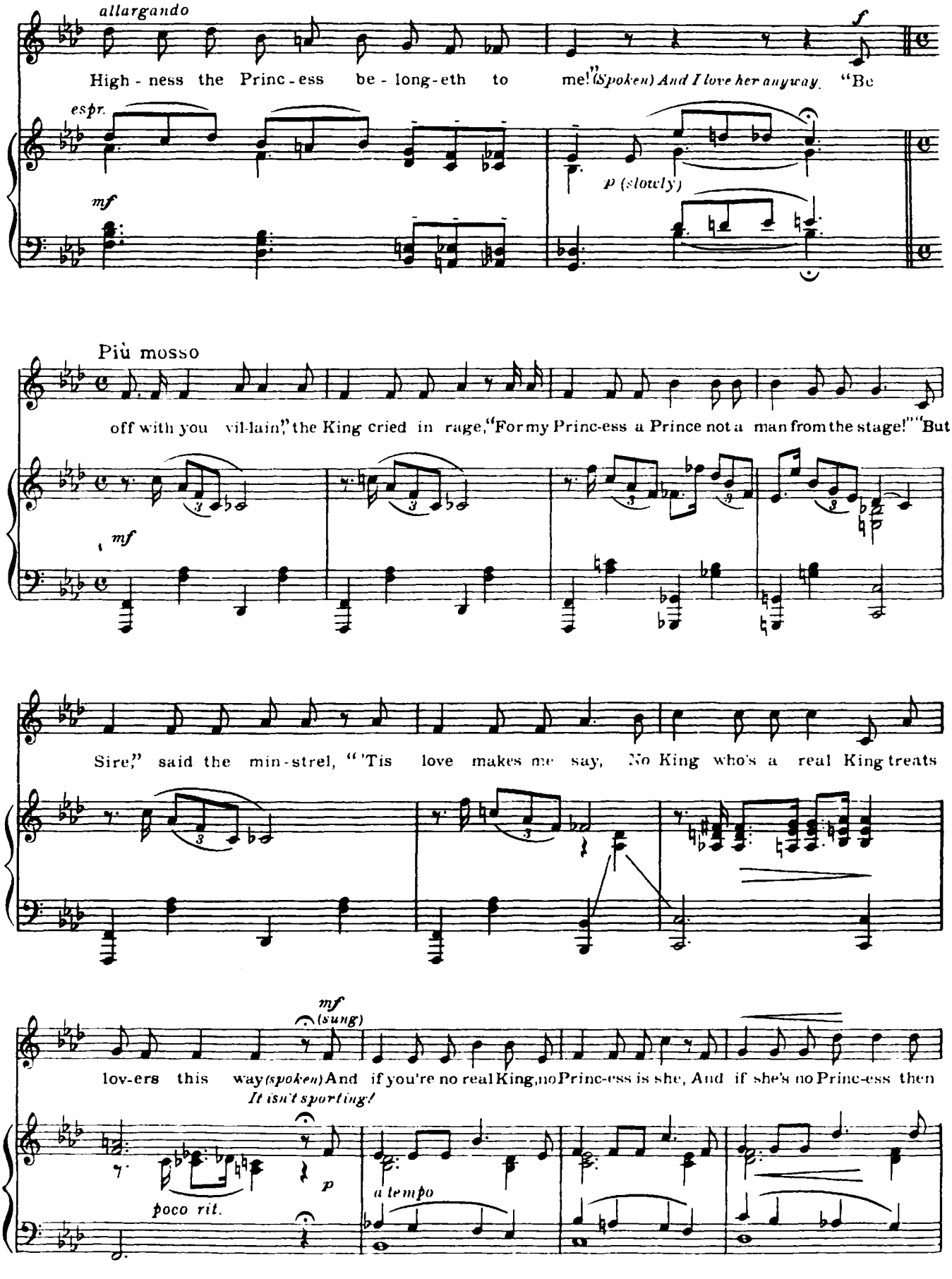



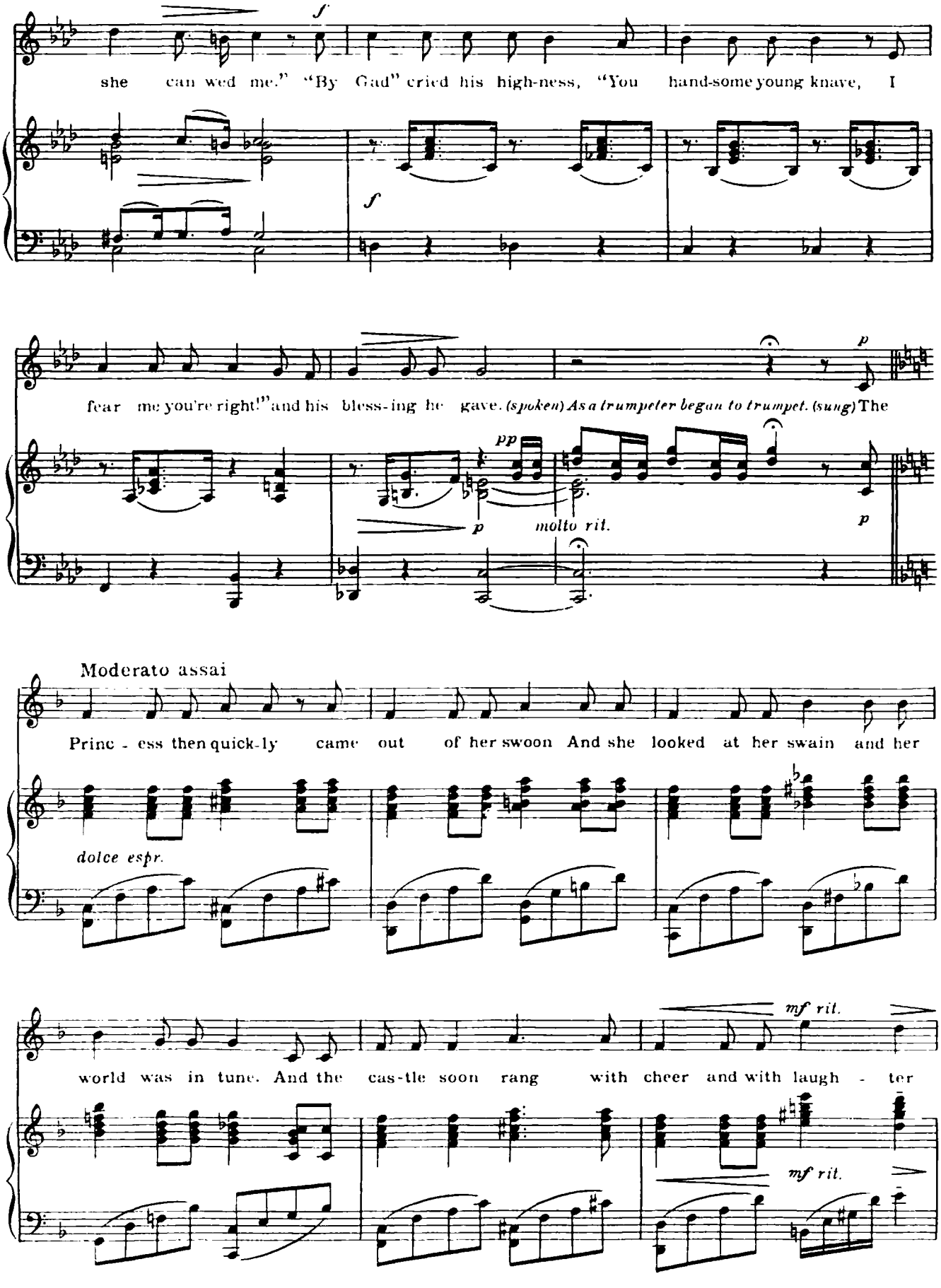



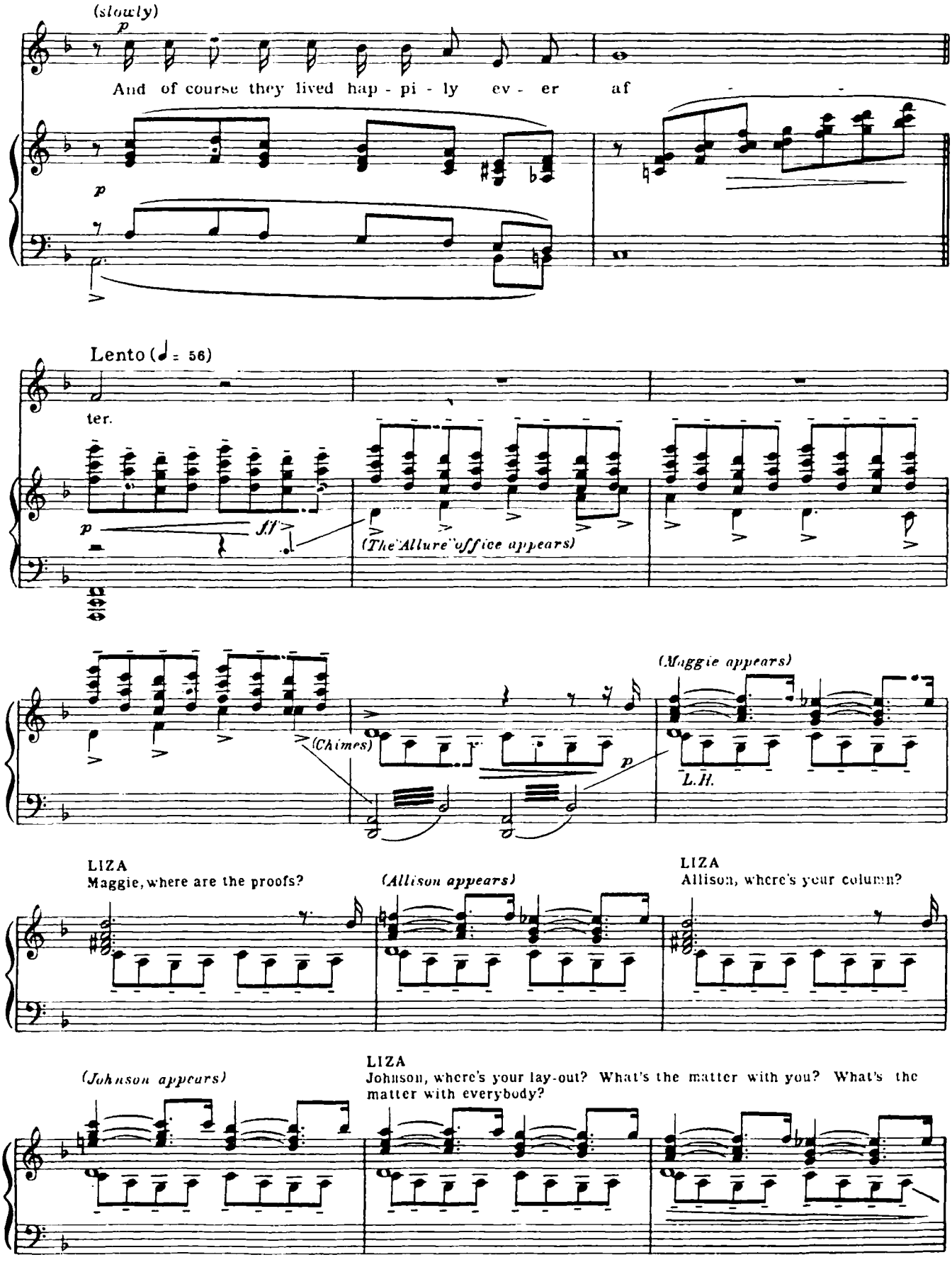

tossed at night For the neigh-bor-ing Princess of pure de - light! (spoken) Who was secretly in love with
p
mf
a minstrel! (sung) Her fa - ther, the King, did - n't know which to choose,There were
mf
two charm-ing Princ-es he'd have to re-fuse So he called for the dean of his sor-cer-ers and In -
p
quired which one was to win her hand. (spoken) Which they always did in those days. (sung) My
p
L.H.


Poco meno mosso
King here's a rid-dle, you test them to-night. 'What word of five let-ters is
pp misterioso
nev-er spelled right, What word of five let-ters is al ways spelled wrong?' The
p
one who can an-swer will be wed-ded ere long" (spoken) That will be twenty gulden, please. (sung) The
mf
Allegretto grazioso (♩ = 104)
King called the three and he told them the test, The while his fair daugh-ter kept

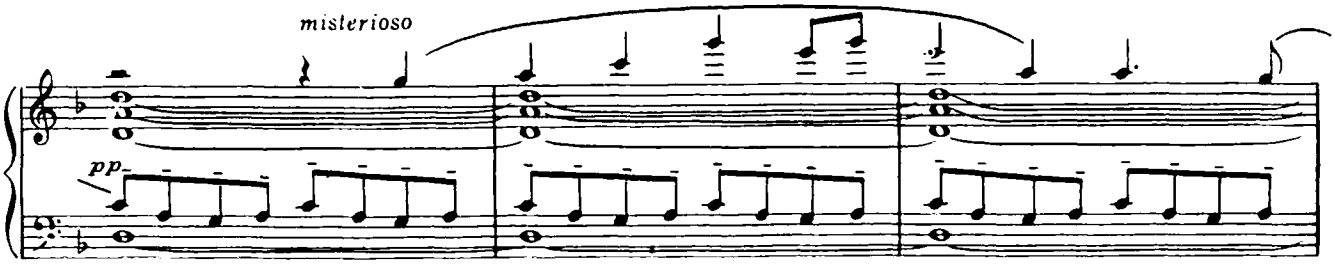

beat - ing her breast. He put them the rid-dle. They failed as he feared. Then
L.H.
mf
p
Allegro giocoso (♩. = 88)
mf
all of a sud-den the Min-strel ap-peared. (spoken) Quite out of breath! (sung) "I'll
an-swer that rid-dle" cried the sing-er of song, "What's nev-er spelled right in five let-ters is
mf
'wrong'. And it's right to spell 'wrong' W - R-O-N - G. Your
(double U)
8va


allargando
High - ness the Princ - ess be - long - eth to me!"
f
(Spoken) And I love her anyway. "Be
espr.
mf
p (slowly)
Più mosso
off with you vil-lain," the King cried in rage, "For my Princ-ess a Prince not a man from the stage!" "But
mf
Sire," said the min-strel, "'Tis love makes me say, No King who's a real King treats
mf
(sung)
lov-ers this way (spoken) And if you're no real King, no Princ-ess is she, And if she's no Princ-ess then
It isn't sporting!
p
poco rit.
a tempo


she can wed me." "By Gad" cried his high-ness, "You hand-some young knave, I
f
f
fear me you're right!" and his bless-ing he gave. (spoken) As a trumpeter began to trumpet. (sung) The
p
pp
p
molto rit.
p
Moderato assai
Princ - ess then quick-ly came out of her swoon And she looked at her swain and her
dolce espr.
world was in tune. And the cas-tle soon rang with cheer and with laugh - ter
mf rit.
mf rit.

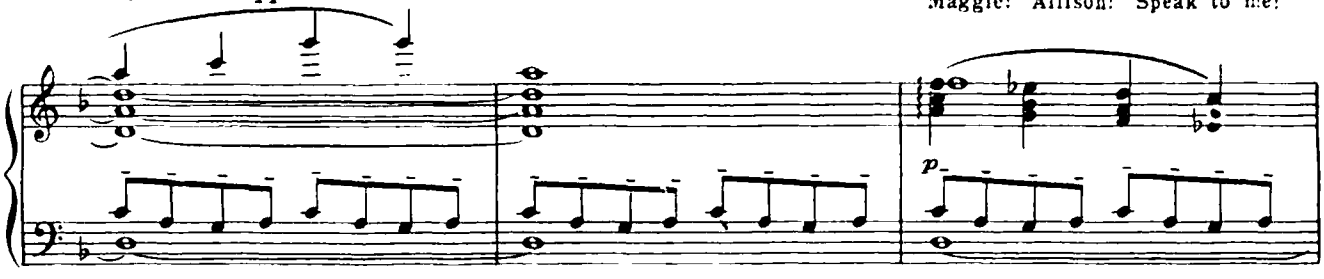

(slowly)
p
And of course they lived hap - pi - ly ev - er af
p
Lento (♩ = 56)
ter.
p
ff
(The "Allure" office appears)
(Chimes)
(Maggie appears)
p
L.H.
LIZA
Maggie, where are the proofs?
(Allison appears)
LIZA
Allison, where's your column?
(Johnson appears)
LIZA
Johnson, where's your lay-out? What's the matter with you? What's the matter with everybody?

JOHNSON
Why, don't you know what day this is, Boss Lady? This is your wedding day! Your wedding day! Your wedding



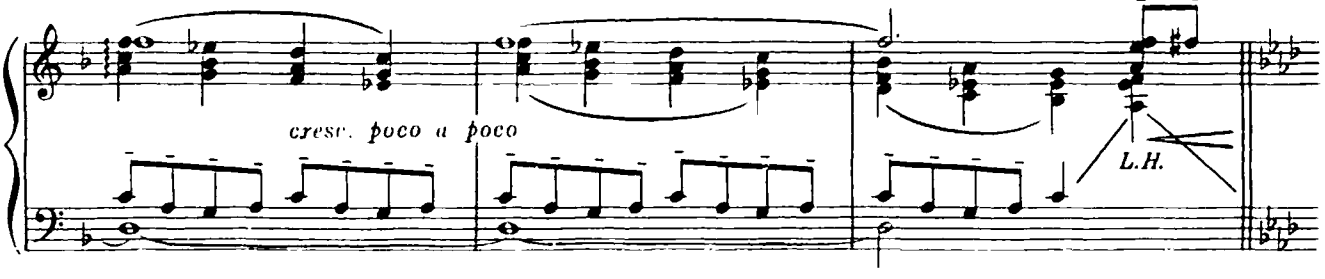

day! *(He disappears)*

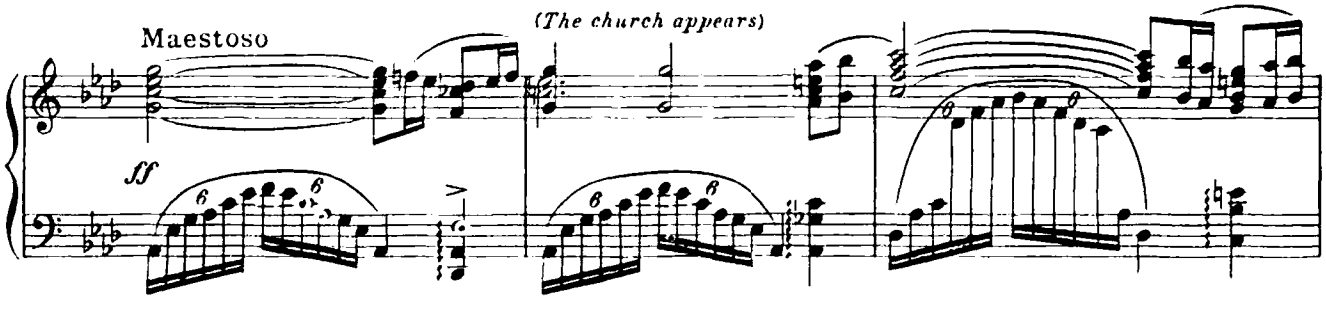
LIZA
Maggie! Allison! Speak to me!

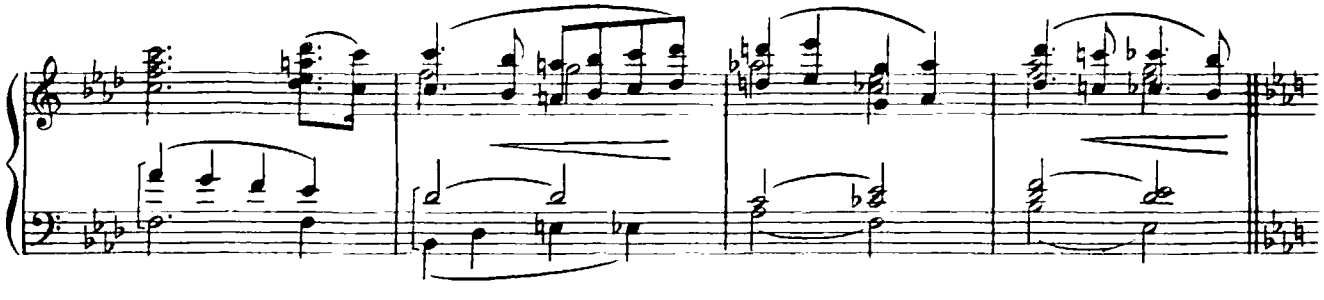


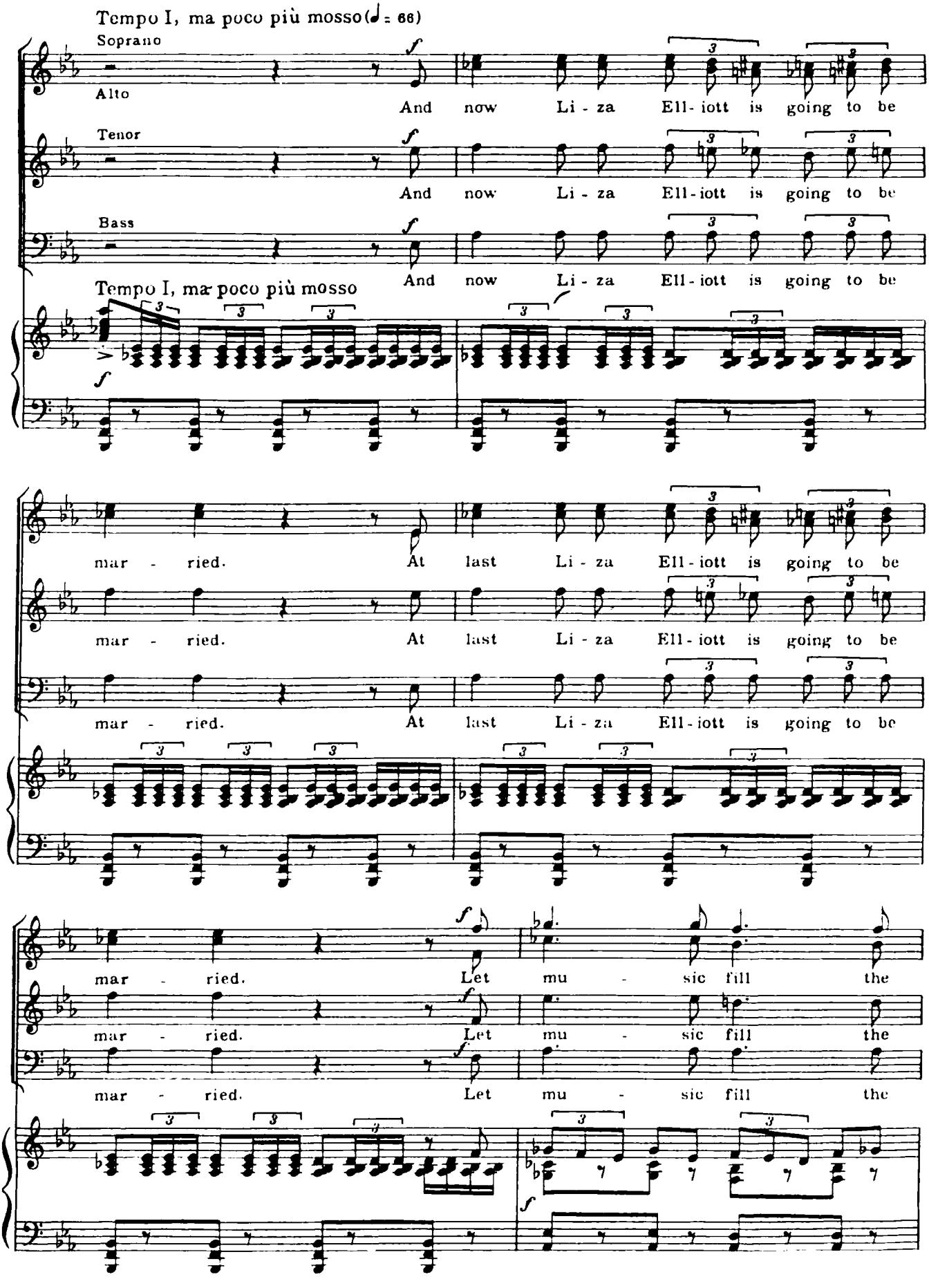

What is this?

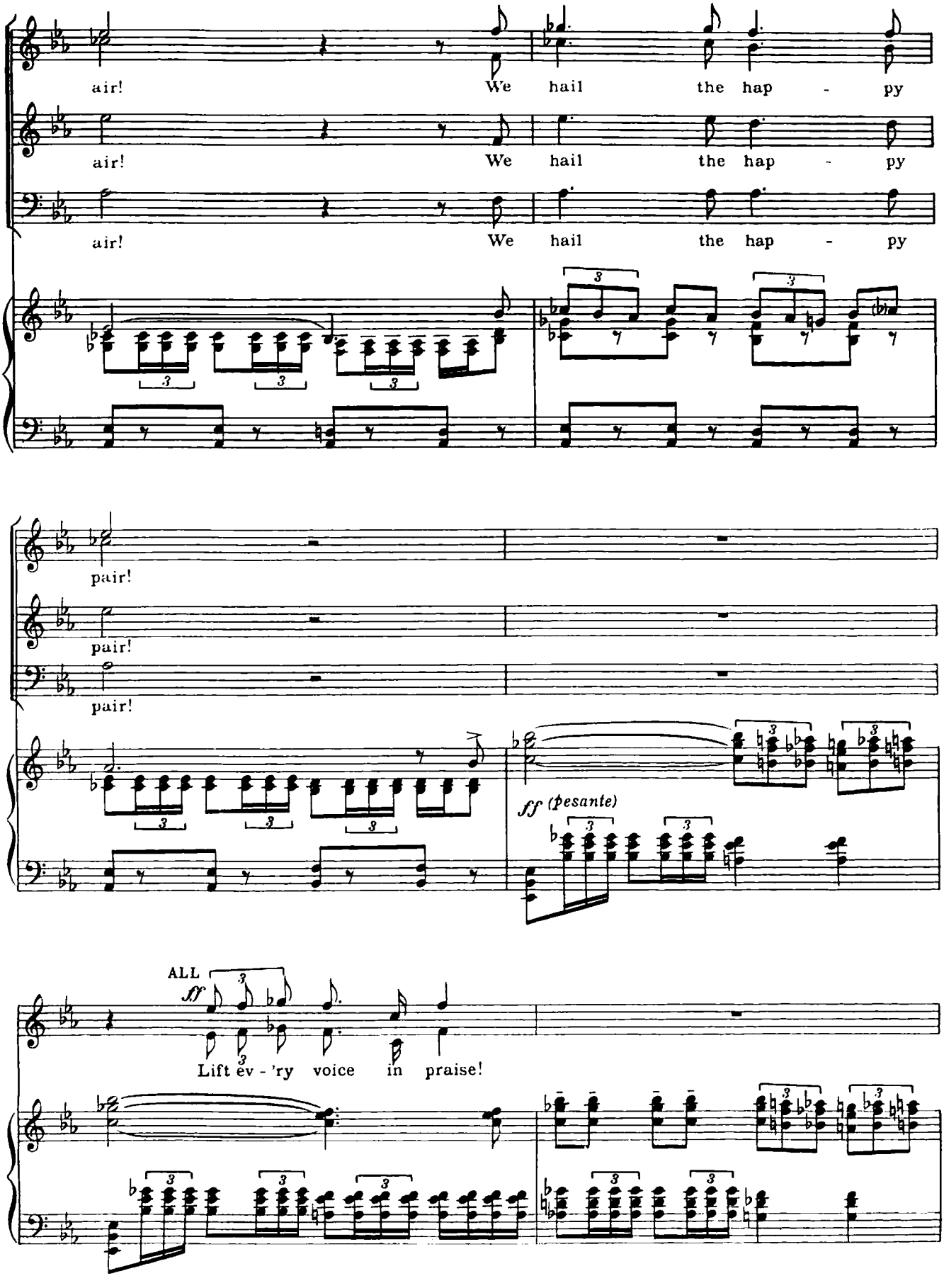
MAGGIE and ALLISON
It's late, Liza! It's late! You must hurry! This is your wedding day!



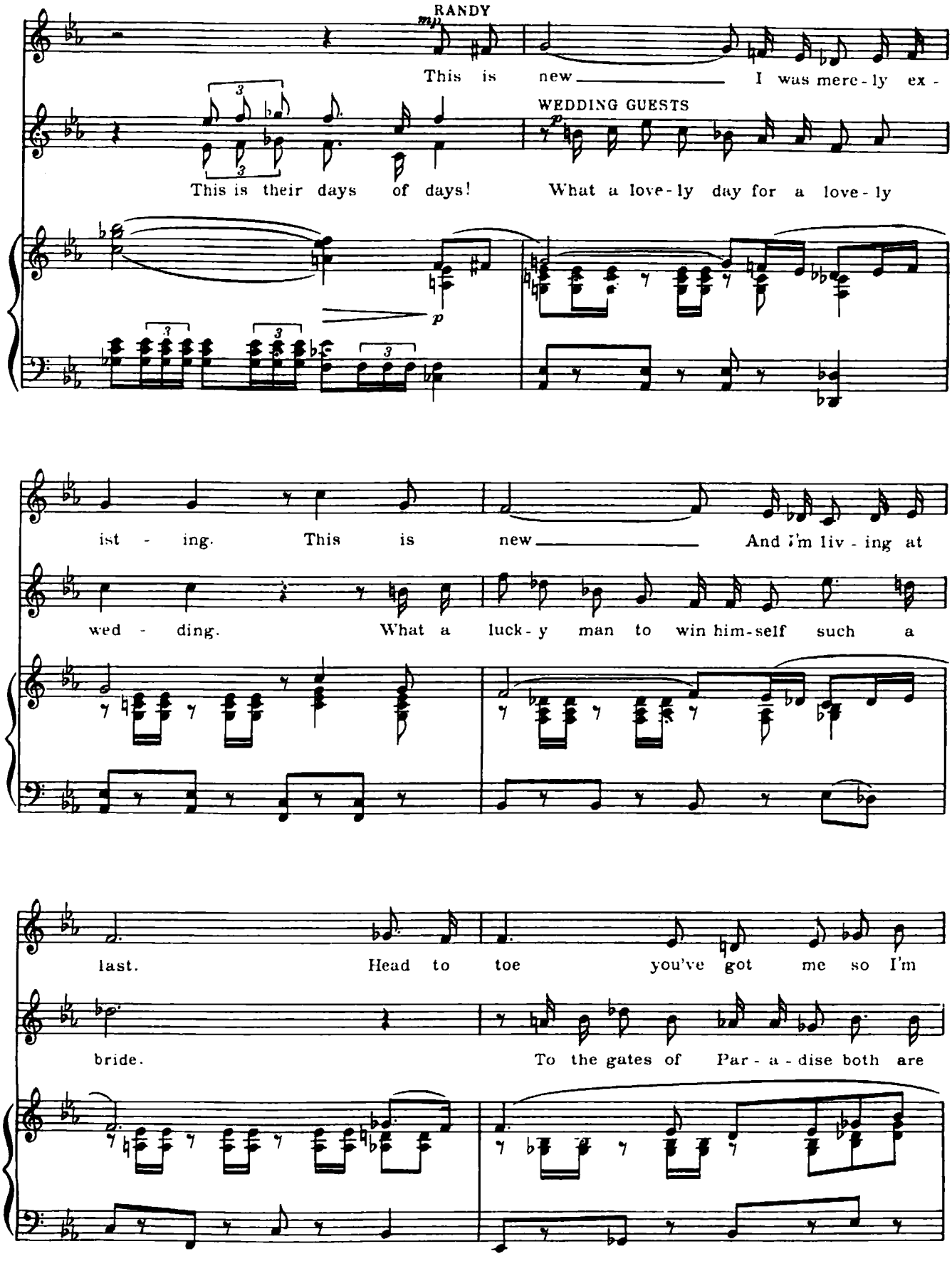



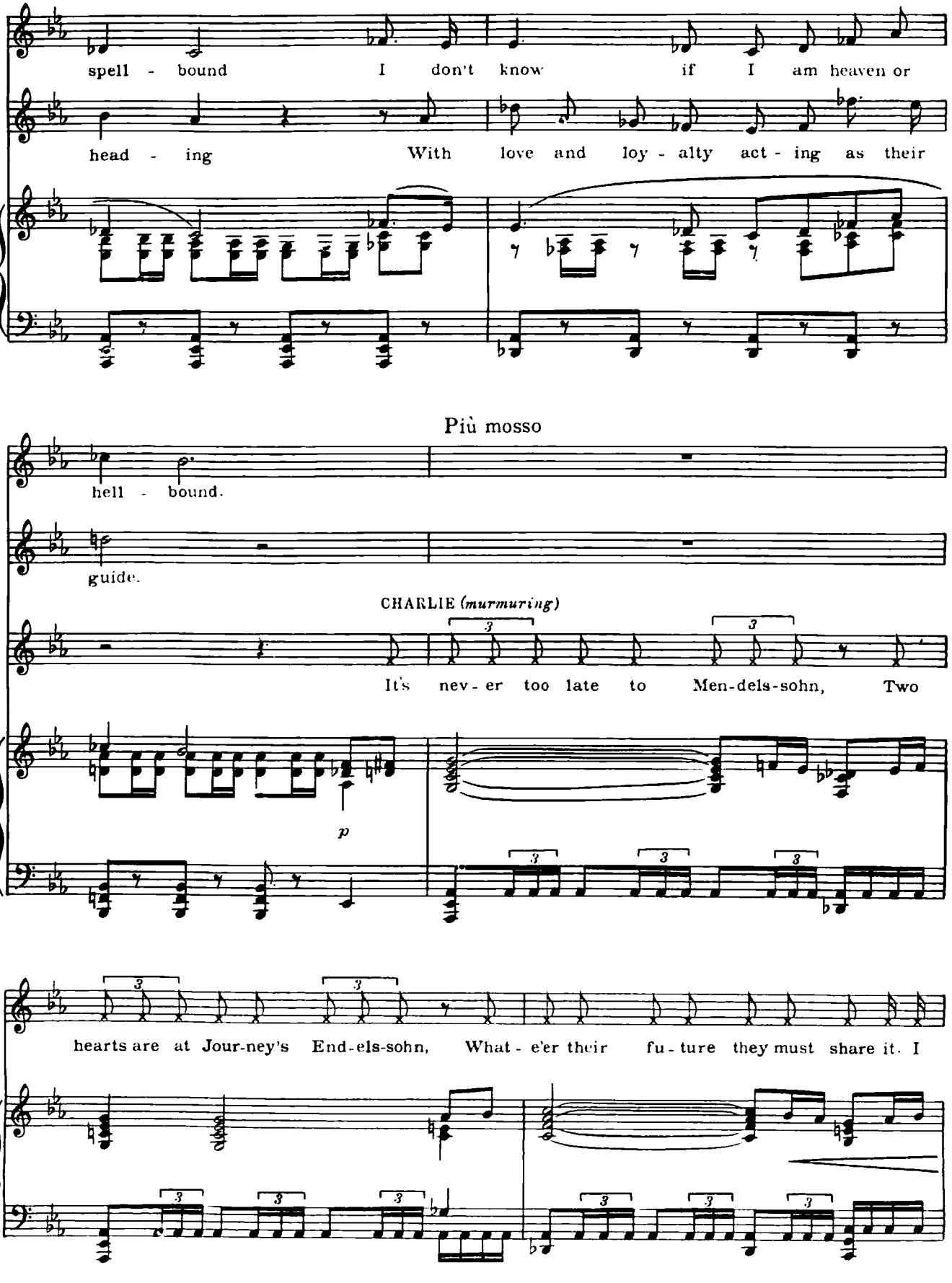



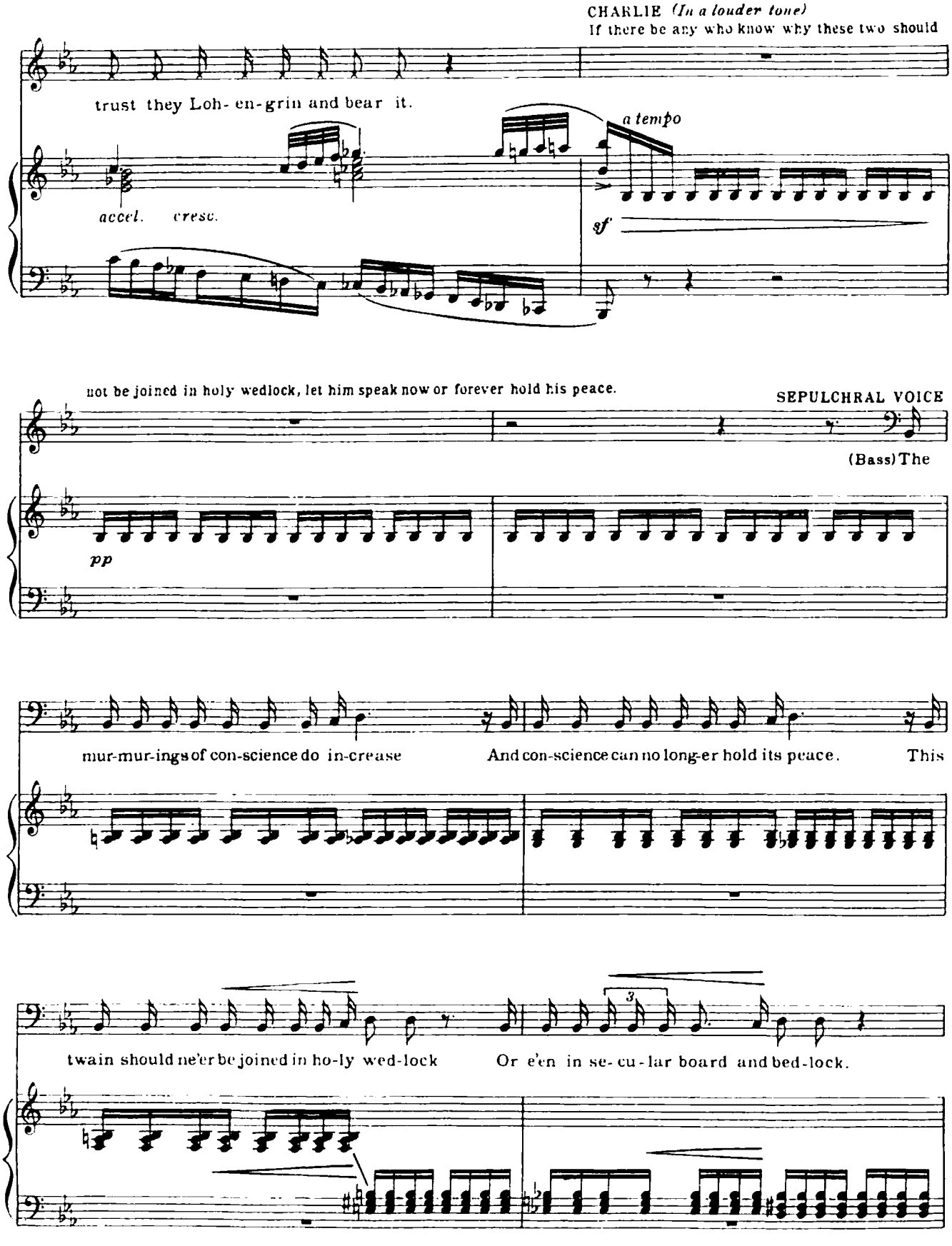

Tempo I, ma poco più mosso (♩ = 66)
Soprano
Alto
Tenor
Bass
And now Li - za Ell - iott is going to be
Tempo I, ma poco più mosso
mar - ried. At last Li - za Ell - iott is going to be
mar - ried. Let mu - sic fill the

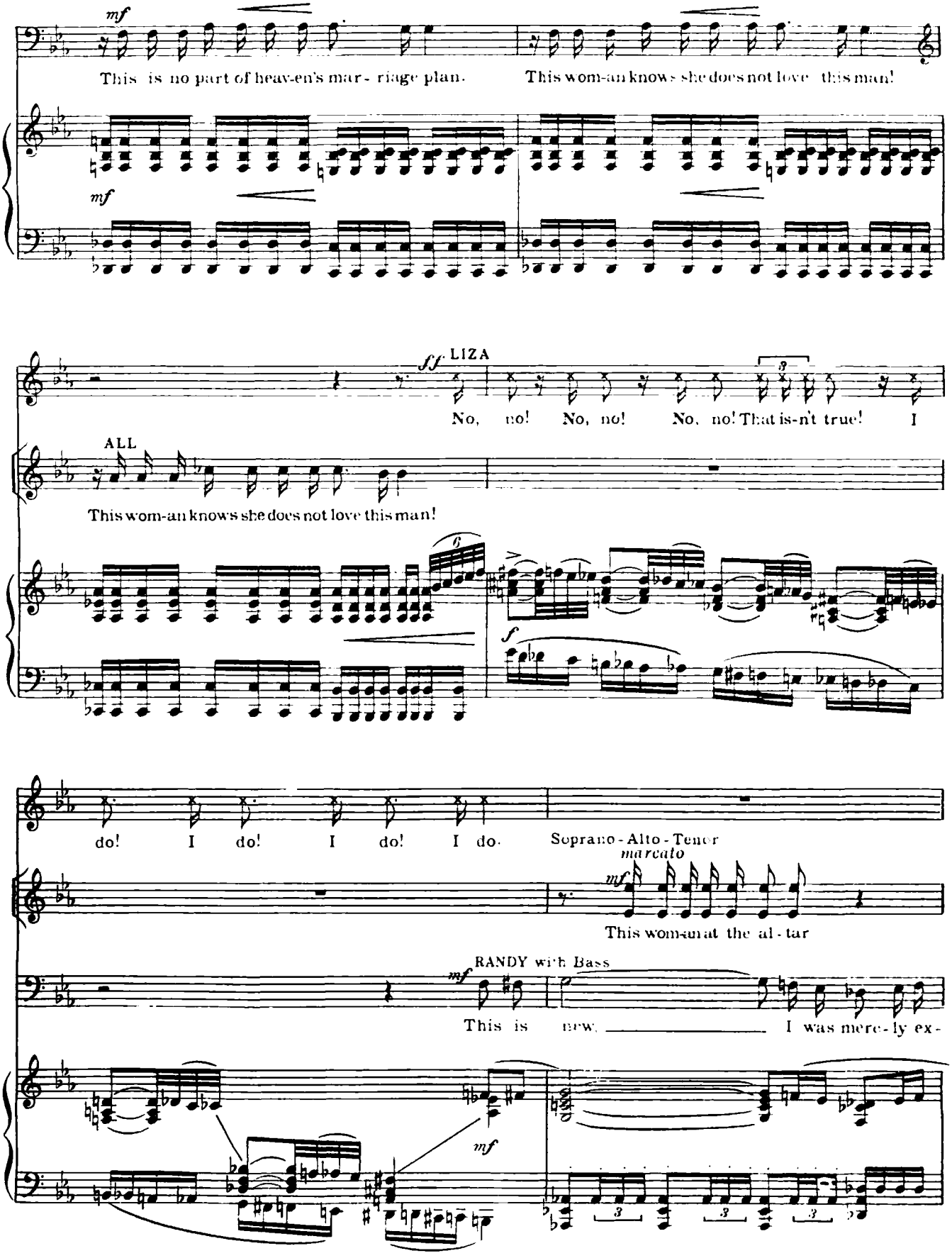


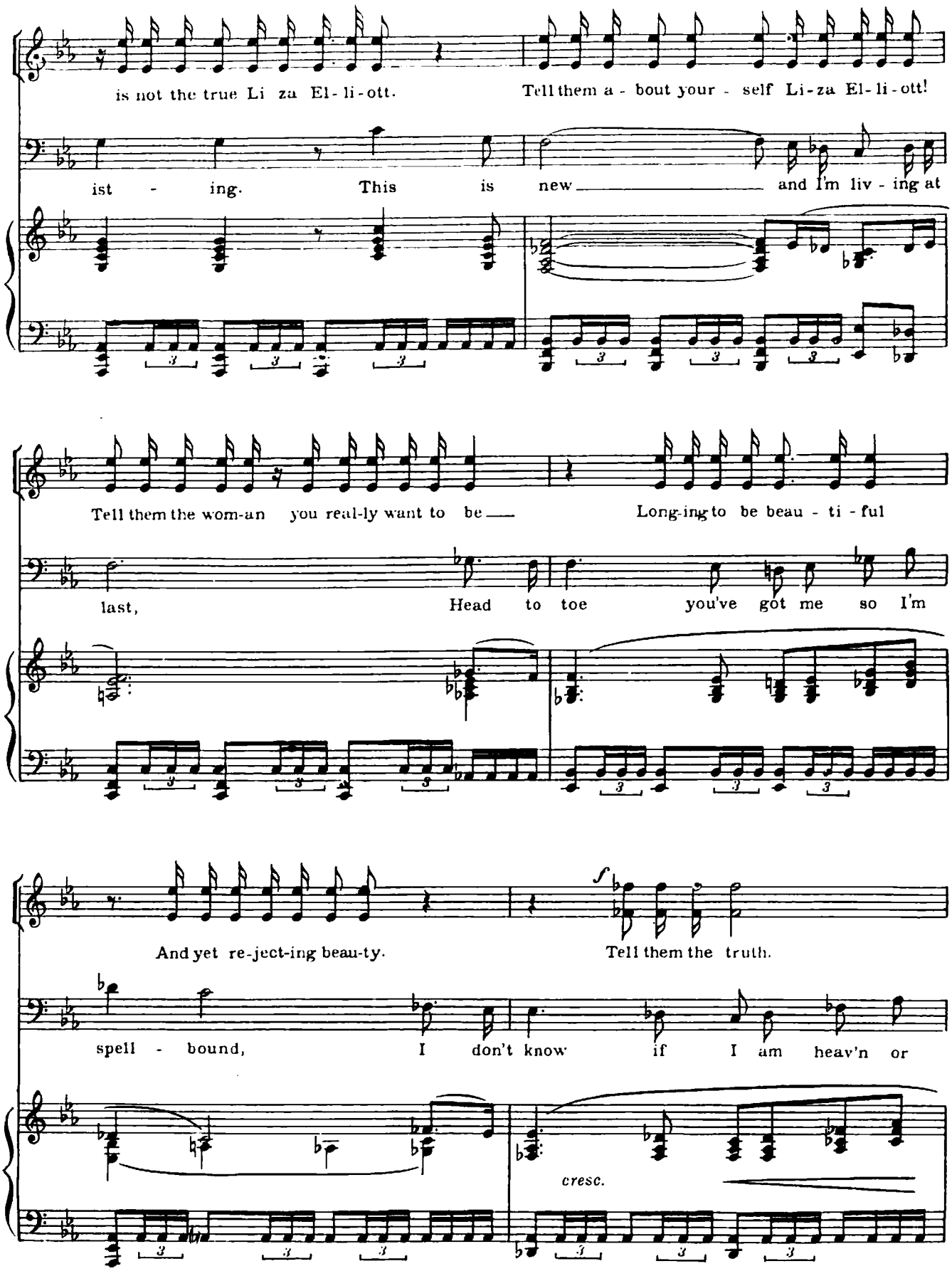

Westminster Choir College

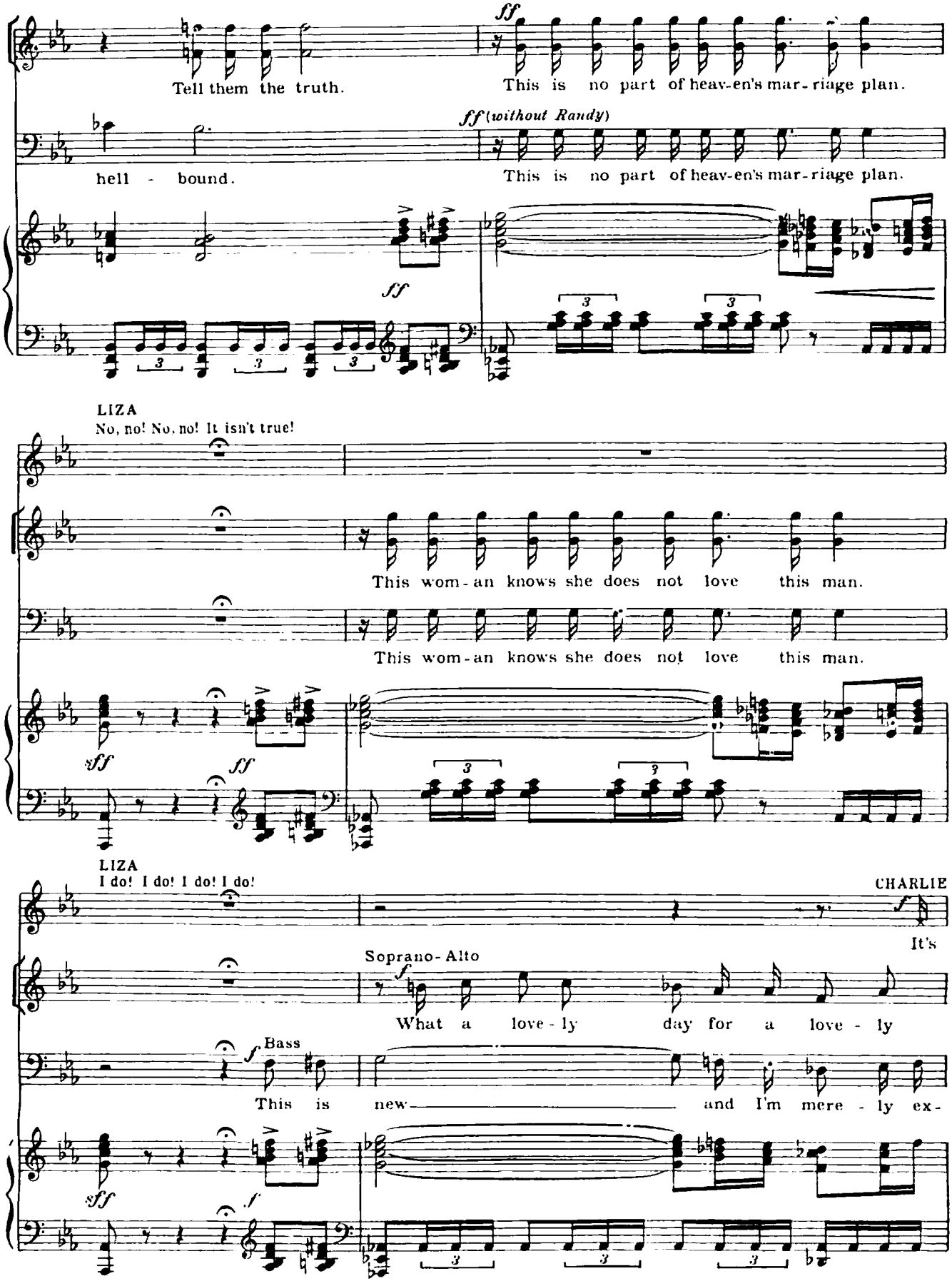

RANDY
mp
This is new I was mere-ly ex-
WEDDING GUESTS
p
This is their days of days! What a love-ly day for a love-ly
p
ist - ing. This is new And I'm liv - ing at
wed - ding. What a luck-y man to win him-self such a
last. Head to toe you've got me so I'm
bride. To the gates of Par - a - dise both are

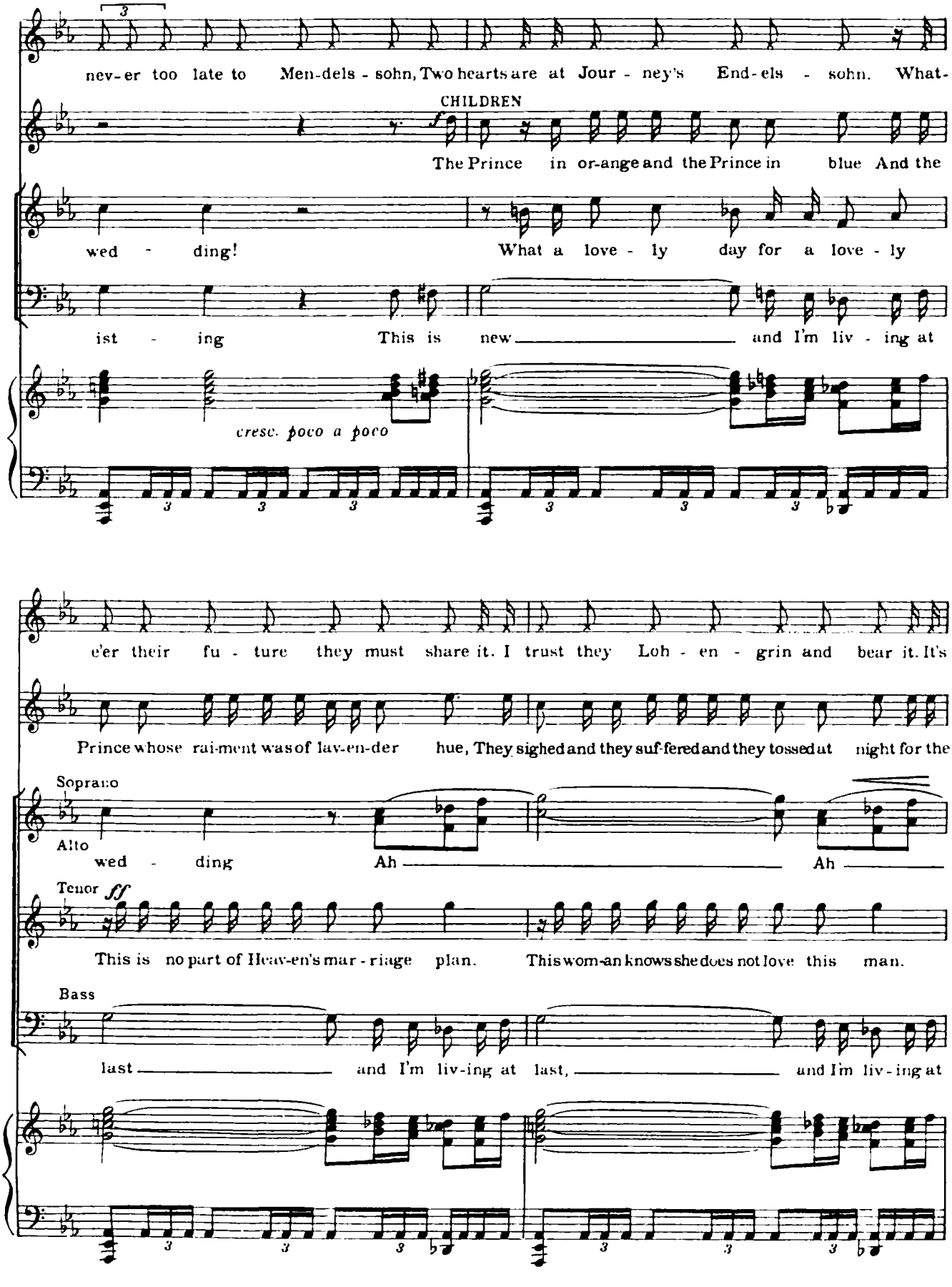

spell - bound I don't know if I am heaven or
head - ing With love and loy - alty act - ing as their
Più mosso
hell - bound.
guide.
CHARLIE (murmuring)
It's nev - er too late to Men-dels-sohn, Two
p
hearts are at Jour-ney's End-els-sohn, What - e'er their fu - ture they must share it. I

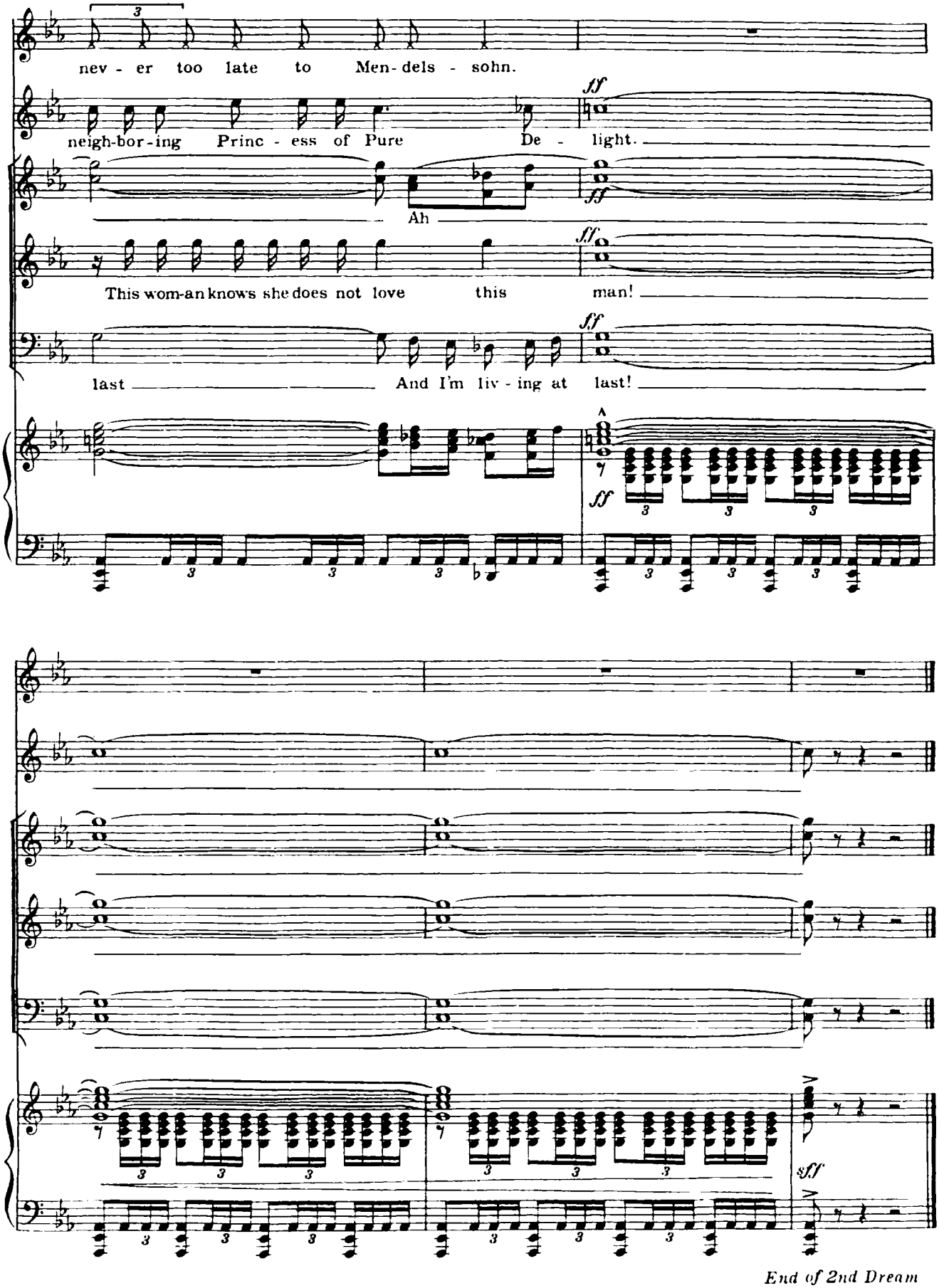

CHARLIE (In a louder tone)
If there be any who know why these two should
trust they Loh- en-grin and bear it.
a tempo
accel. cresc.
sf
not be joined in holy wedlock, let him speak now or forever hold his peace.
SEPULCHRAL VOICE
(Bass) The
pp
mur-mur-ings of con-science do in-crease
And con-science can no long-er hold its peace.
This
twain should ne'er be joined in ho-ly wed-lock
Or e'en in se-cu-lar board and bed-lock.


mf
This is no part of heav-en's mar - riage plan.
This wom-an knows she does not love this man!
mf
ff
LIZA
No, no! No, no! No, no! That is-n't true! I
ALL
This wom-an knows she does not love this man!
f
do! I do! I do! I do.
Soprano - Alto - Tenor
marcato
mf
This wom-an at the al - tar
RANDY with Bass
mf
This is new. I was mere - ly ex -
mf


is not the true Li za El- li-ott.
Tell them a - bout your - self Li-za El- li-ott!
ist - ing. This is new and I'm liv - ing at
Tell them the wom-an you real-ly want to be
Long-ing to be beau - ti - ful
last, Head to toe you've got me so I'm
And yet re-ject-ing beau-ty.
Tell them the truth.
spell - bound, I don't know if I am heav'n or
cresc.

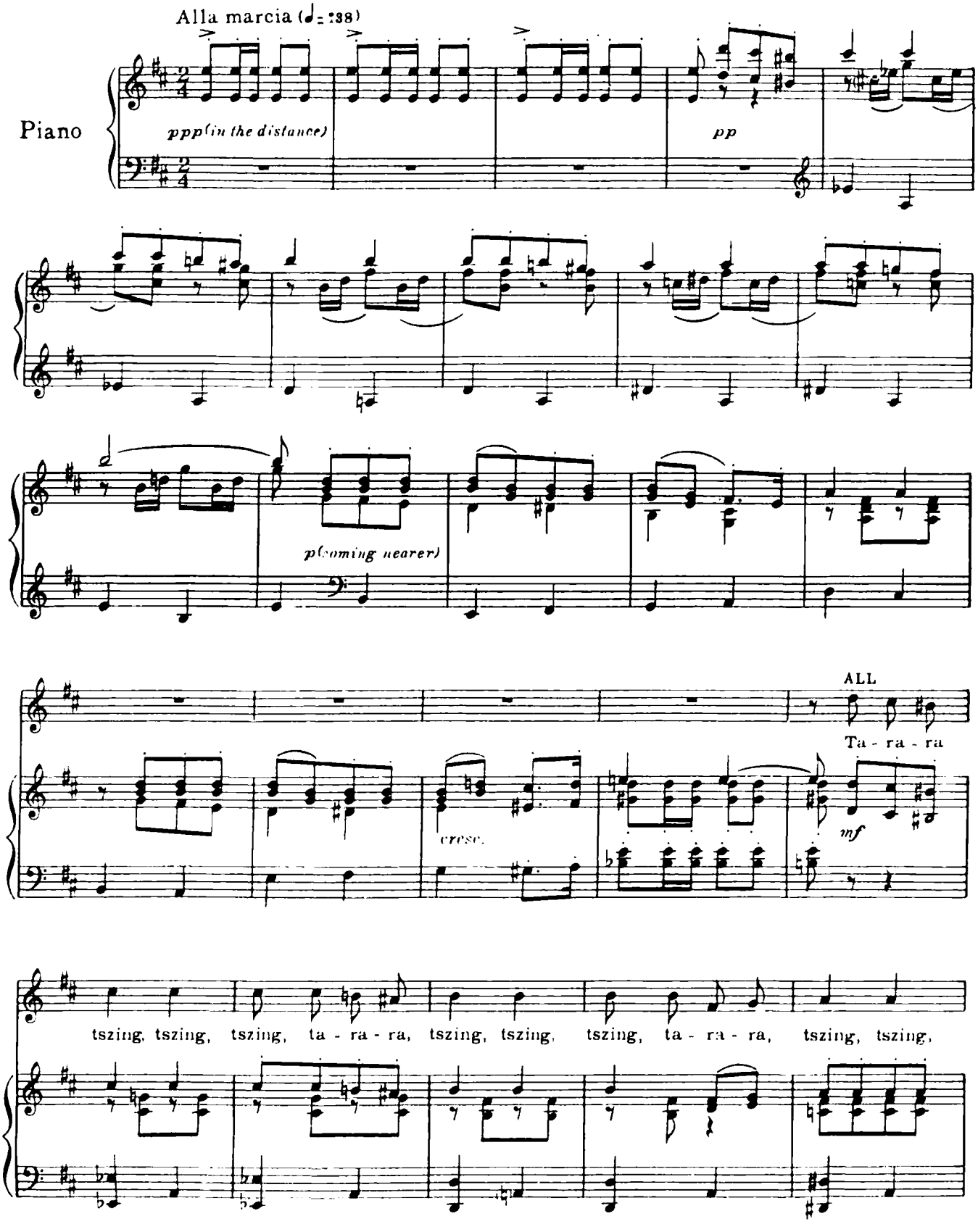

Tell them the truth.
This is no part of heav-en's mar-riage plan.
ff (without Randy)
hell - bound.
This is no part of heav-en's mar-riage plan.
ff
LIZA
No, no! No, no! It isn't true!
This wom-an knows she does not love this man.
This wom-an knows she does not love this man.
sff
ff
LIZA
I do! I do! I do! I do!
CHARLIE
It's
Soprano-Alto
What a love-ly day for a love-ly
Bass
This is new and I'm mere-ly ex-
sff
f

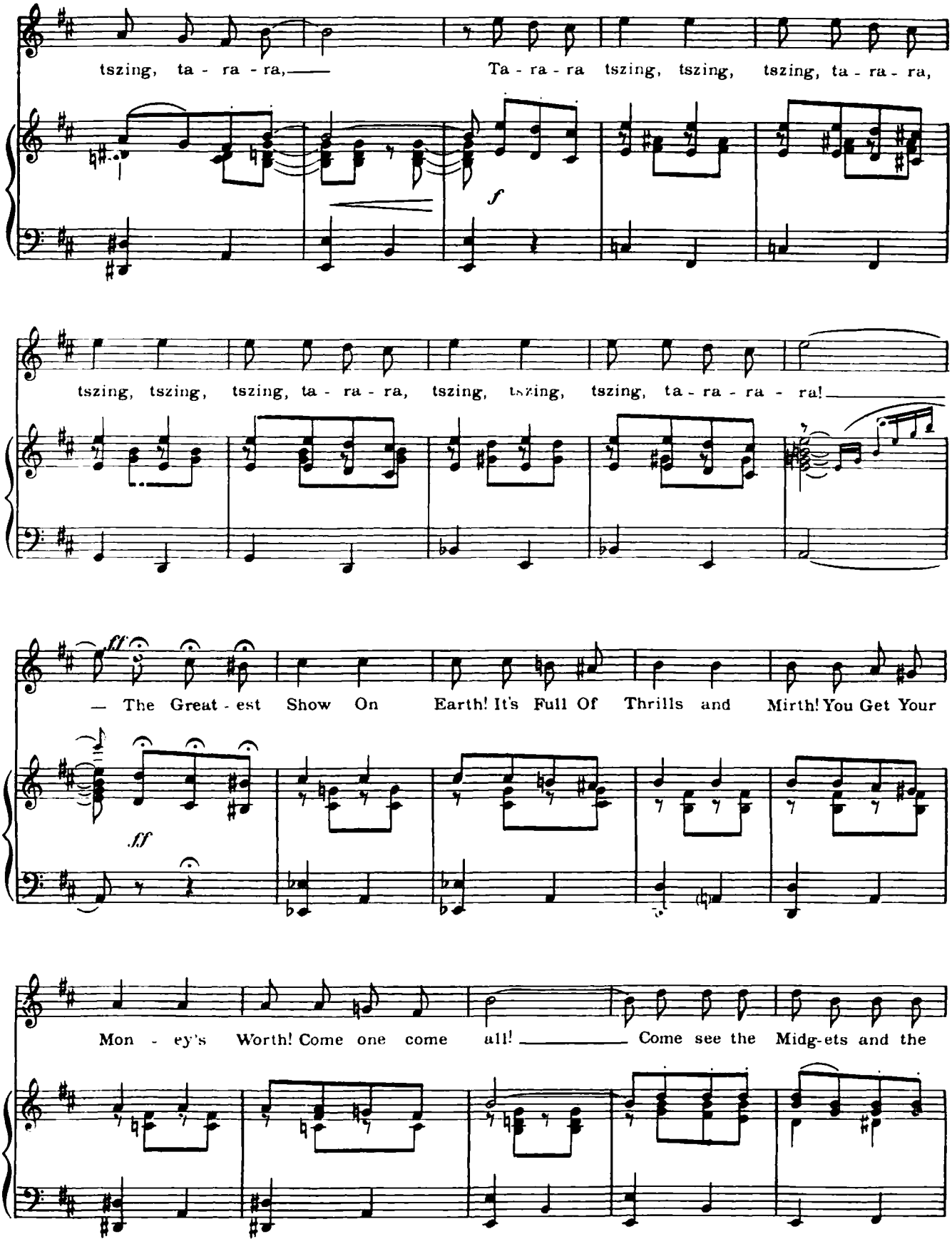

nev-er too late to Men-dels - sohn, Two hearts are at Jour - ney's End-els - sohn. What-
CHILDREN
The Prince in or-ange and the Prince in blue And the
wed - ding! What a love - ly day for a love - ly
ist - ing This is new and I'm liv - ing at
cresc. poco a poco
e'er their fu - ture they must share it. I trust they Loh - en - grin and bear it. It's
Prince whose rai-ment was of lav-en-der hue, They sighed and they suf-fered and they tossed at night for the
Soprano
Alto
wed - ding Ah Ah
Tenor
ff
This is no part of Heav-en's mar - riage plan. This wom-an knows she does not love this man.
Bass
last and I'm liv-ing at last, and I'm liv - ing at

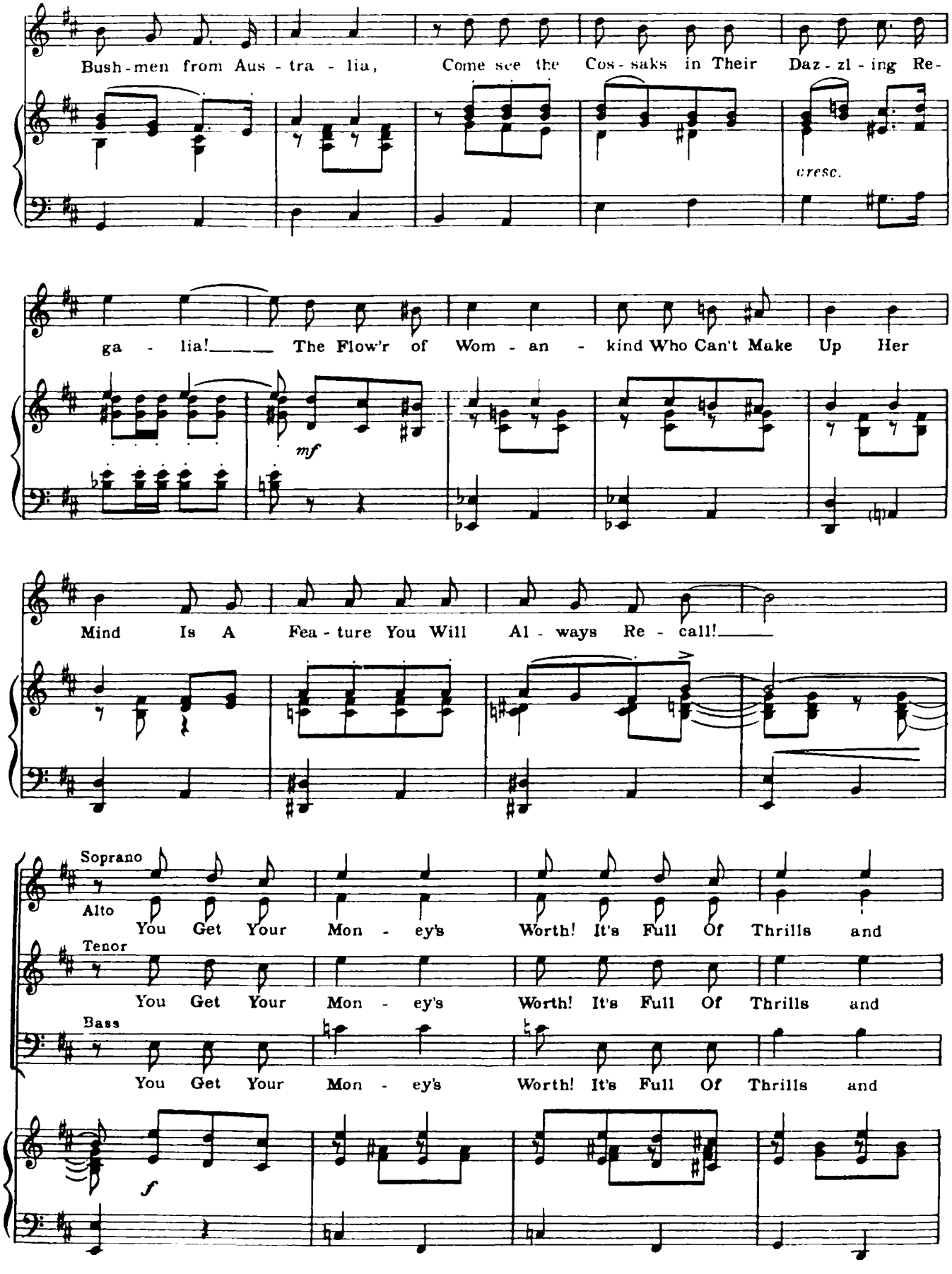


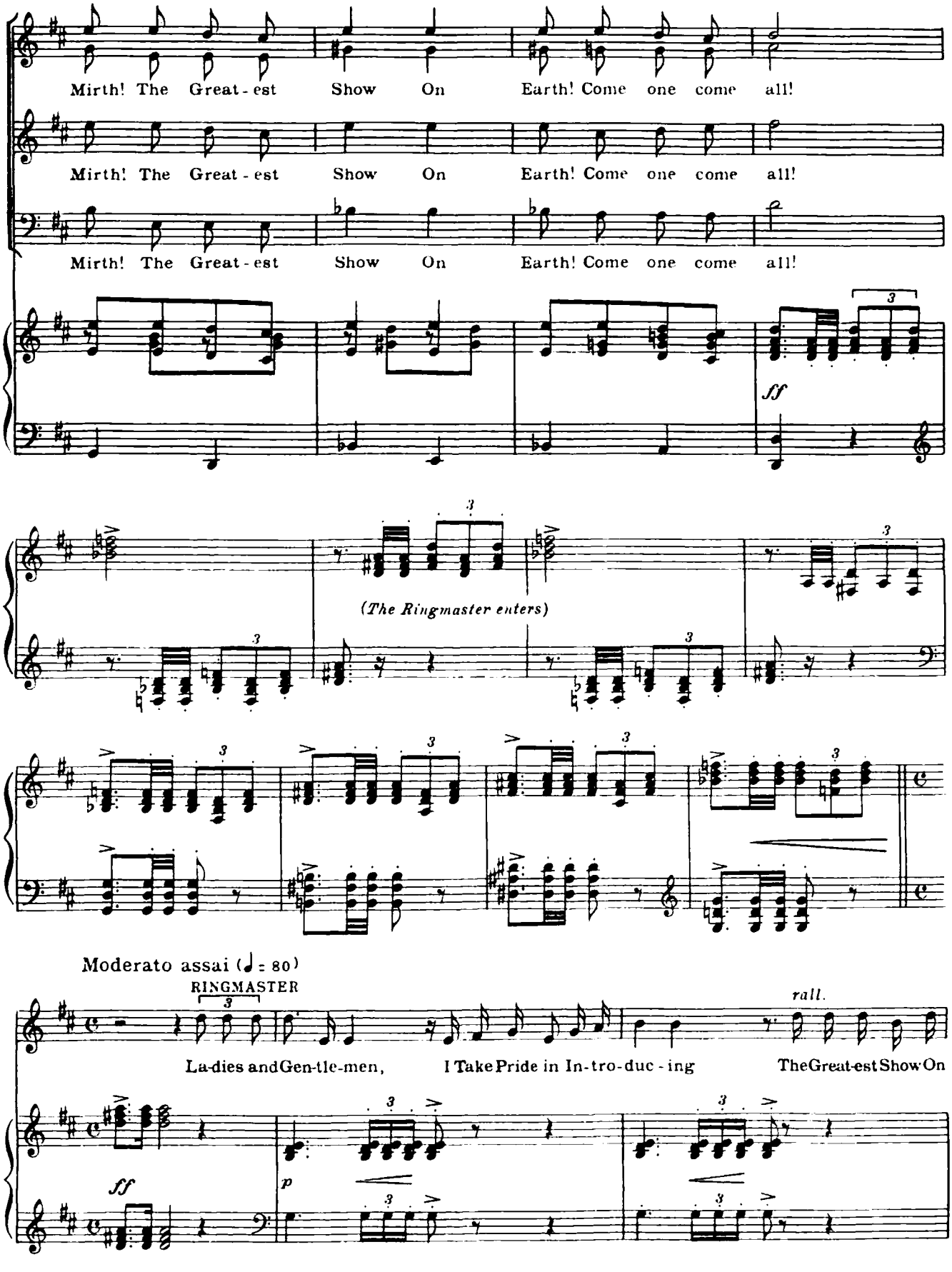

*End of 2nd Dream*

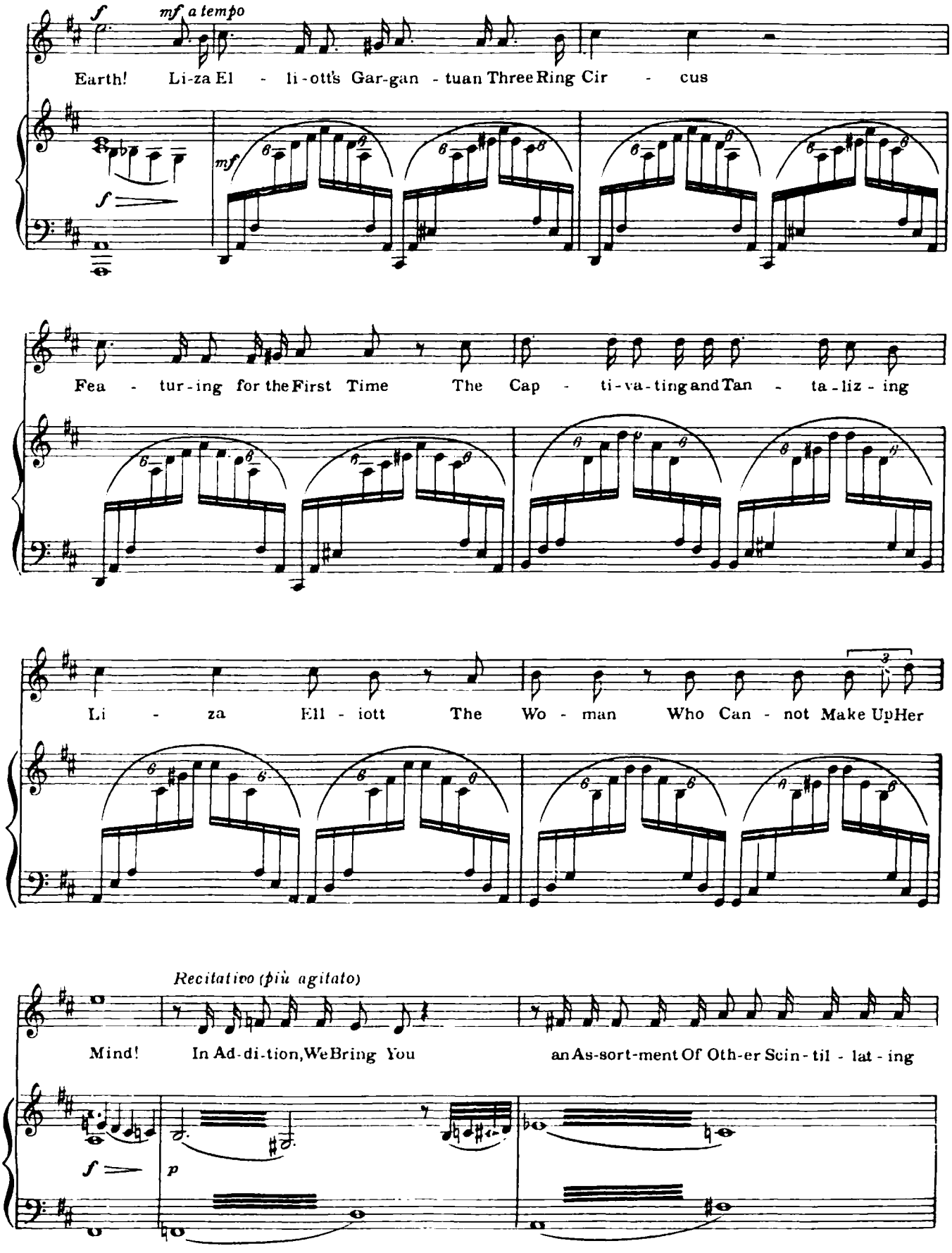
# III. Circus Dream

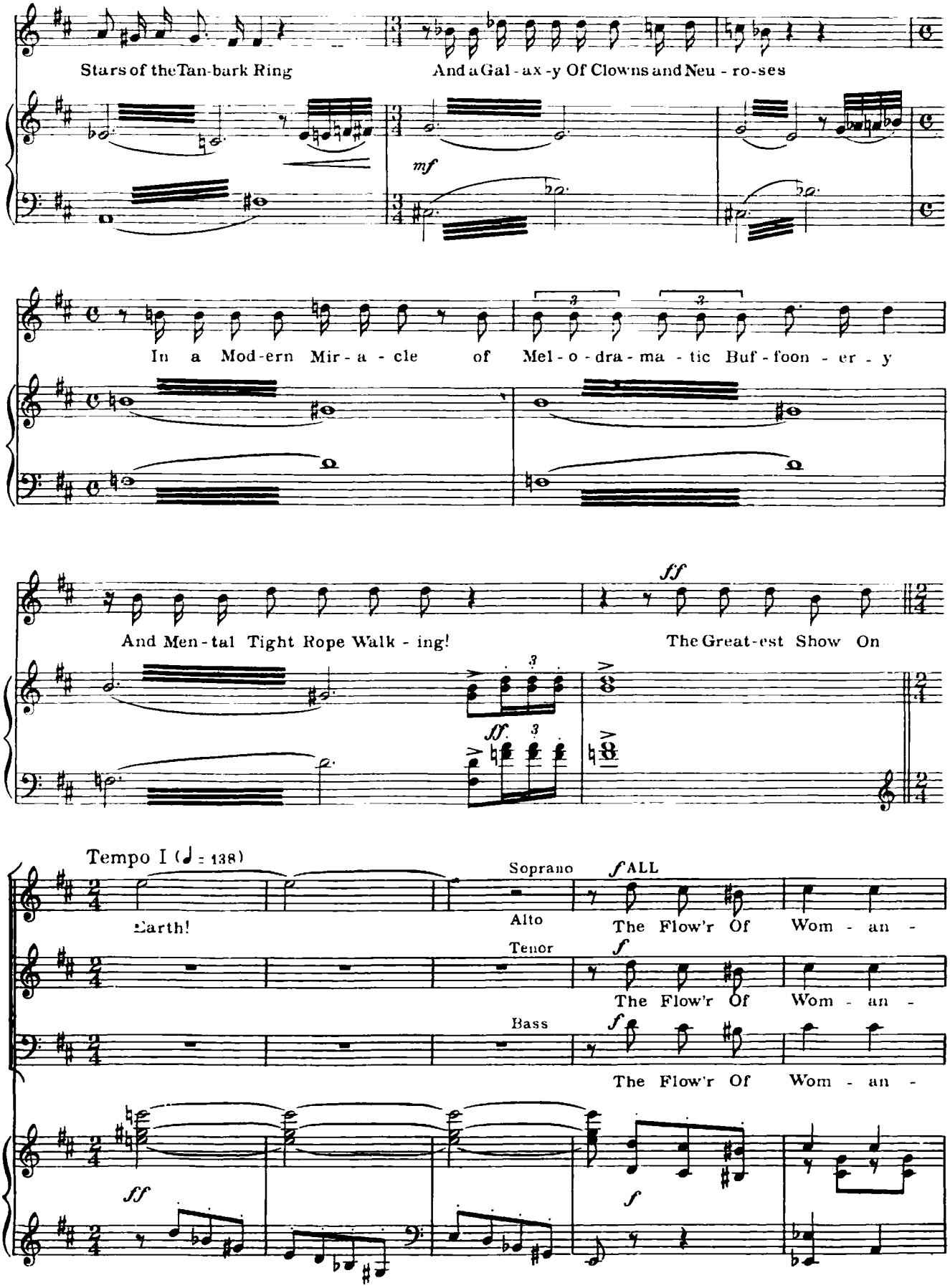


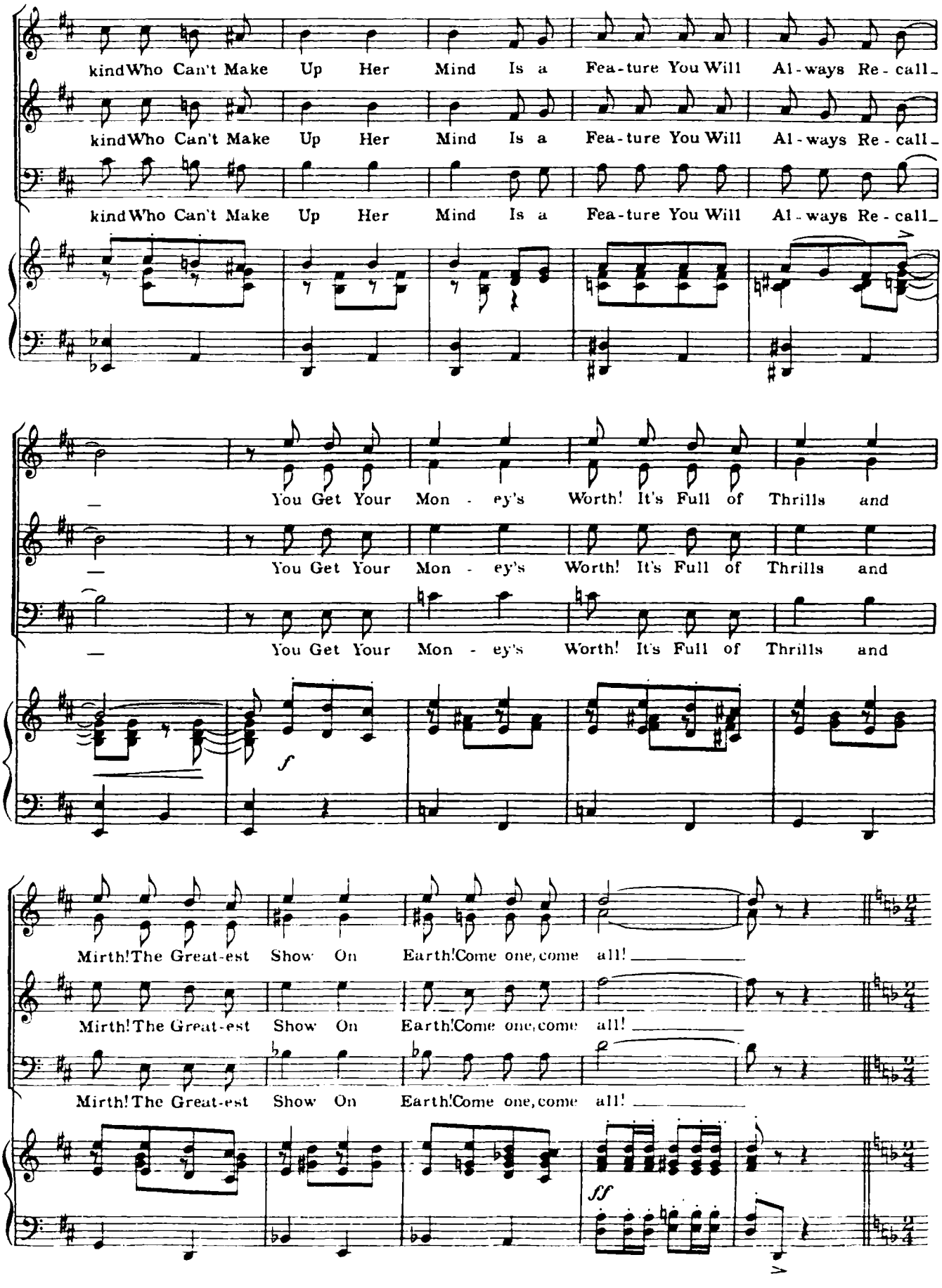

tszing, ta - ra - ra,
Ta - ra - ra tszing, tszing, tszing, ta - ra - ra,
f
tszing, tszing, tszing, ta - ra - ra, tszing, tszing, tszing, ta - ra - ra - ra!
ff
— The Great - est Show On Earth! It's Full Of Thrills and Mirth! You Get Your
ff
Mon - ey's Worth! Come one come all! Come see the Midg-ets and the


Bush-men from Aus - tra - lia, Come see the Cos-saks in Their Daz-zl-ing Re-
cresc.
ga - lia!___ The Flow'r of Wom - an - kind Who Can't Make Up Her
mf
Mind Is A Fea-ture You Will Al - ways Re - call!___
Soprano
Alto
You Get Your Mon - ey's Worth! It's Full Of Thrills and
Tenor
You Get Your Mon - ey's Worth! It's Full Of Thrills and
Bass
You Get Your Mon - ey's Worth! It's Full Of Thrills and
f

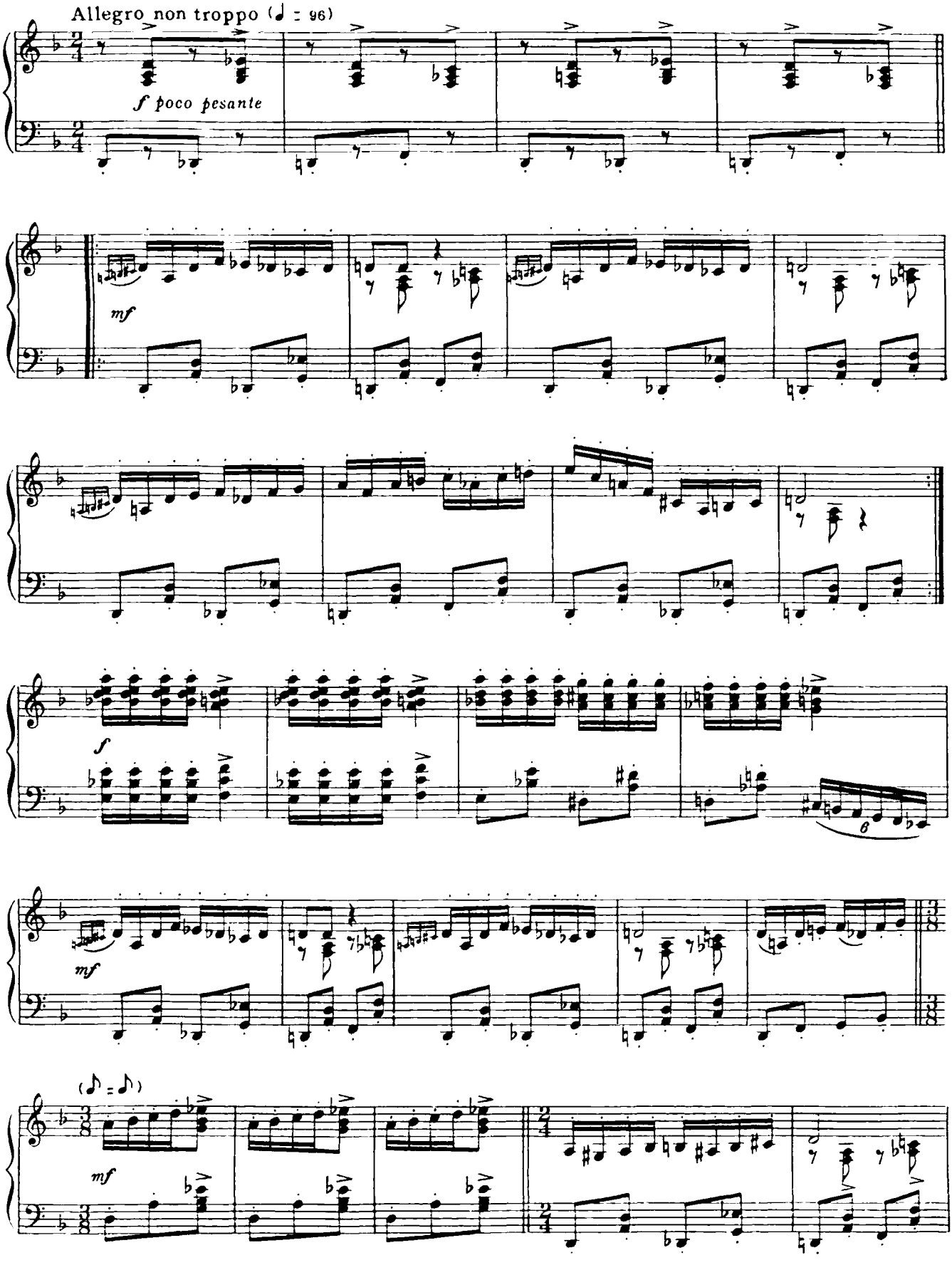

Mirth! The Great-est Show On Earth! Come one come all!
Mirth! The Great-est Show On Earth! Come one come all!
Mirth! The Great-est Show On Earth! Come one come all!
ff
(The Ringmaster enters)
Moderato assai (♩ = 80)
RINGMASTER
rall.
La-dies and Gen-tle-men, I Take Pride in In-tro-duc-ing The Great-est Show On
ff
p

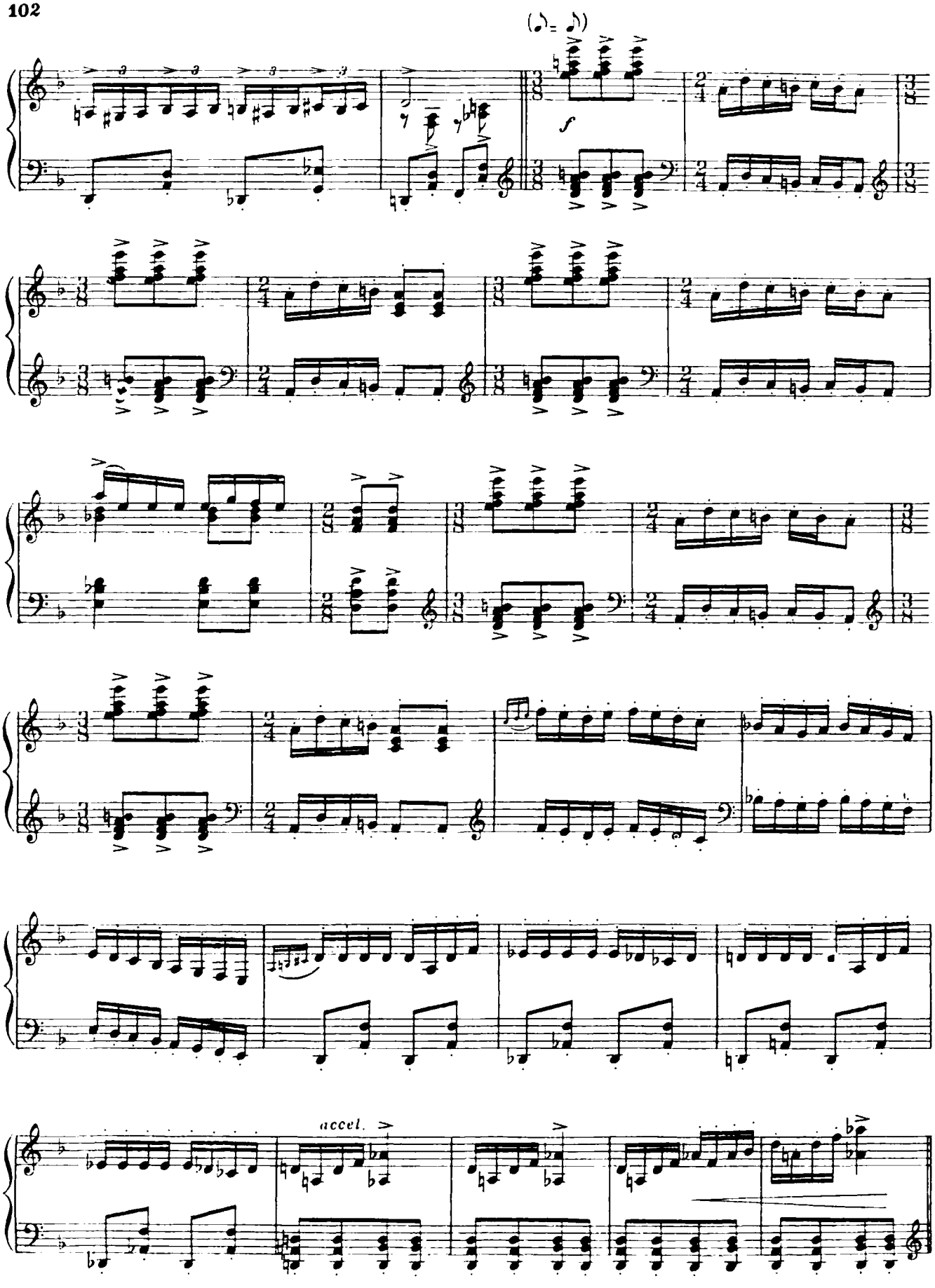

f
mf a tempo
Earth! Li-za El - li-ott's Gar-gan - tuan Three Ring Cir - cus
mf
f
Fea - tur-ing for the First Time The Cap - ti-va-ting and Tan - ta-liz - ing
Li - za Ell - iott The Wo - man Who Can - not Make Up Her
3
Recitativo (più agitato)
Mind! In Ad-di-tion, We Bring You an As-sort-ment Of Oth-er Scin - til - lat - ing
f
p

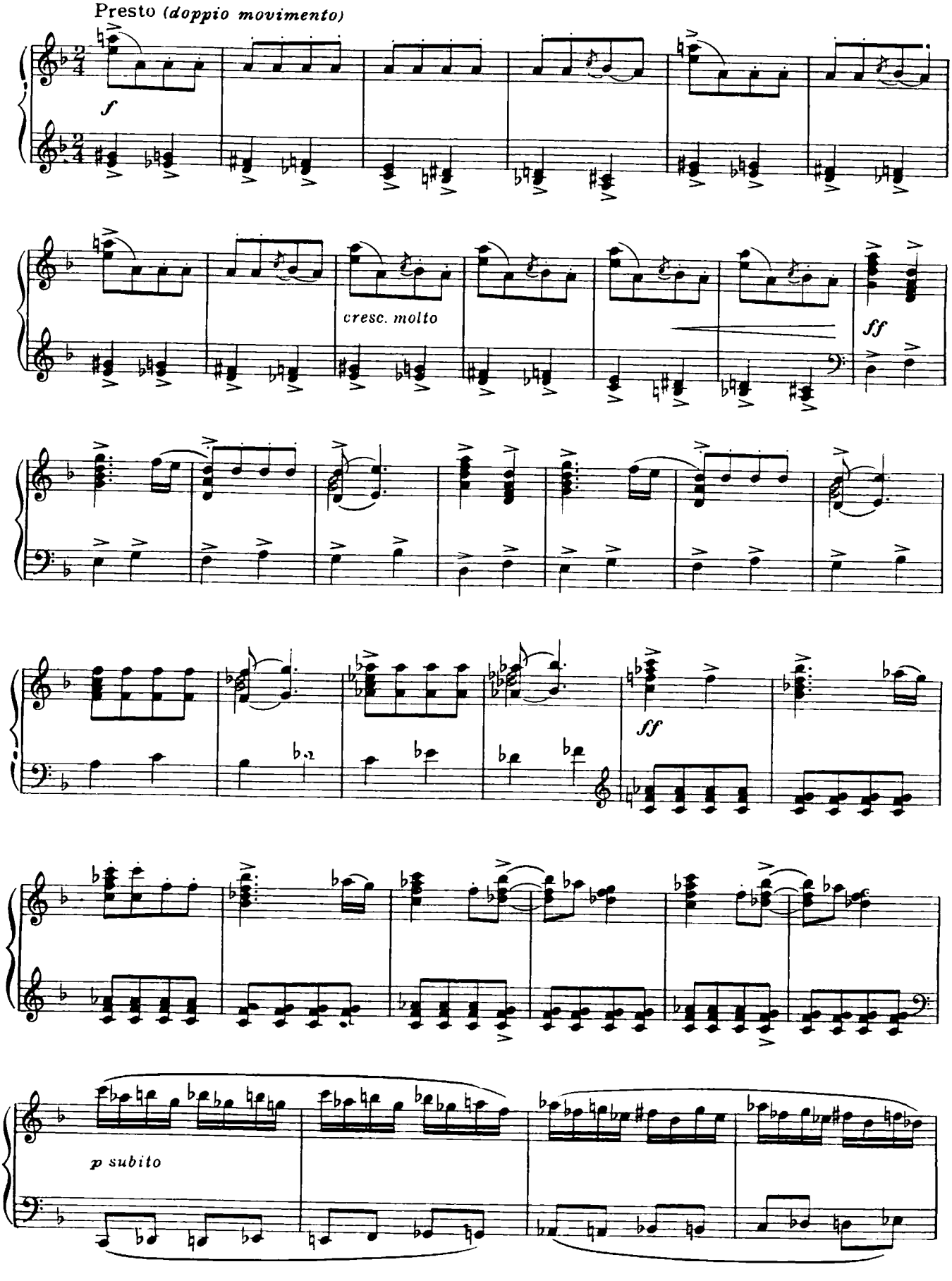

Stars of the Tan-bark Ring
And a Gal - ax - y Of Clowns and Neu - ro-ses
mf
In a Mod-ern Mir - a - cle of Mel - o - dra - ma - tic Buf - foon - er - y
And Men - tal Tight Rope Walk - ing!
ff
The Great-est Show On
Tempo I (♩ = 138)
Earth!
Soprano
Alto
Tenor
Bass
f ALL
The Flow'r Of Wom - an -
f
The Flow'r Of Wom - an -
f
The Flow'r Of Wom - an -
ff
f

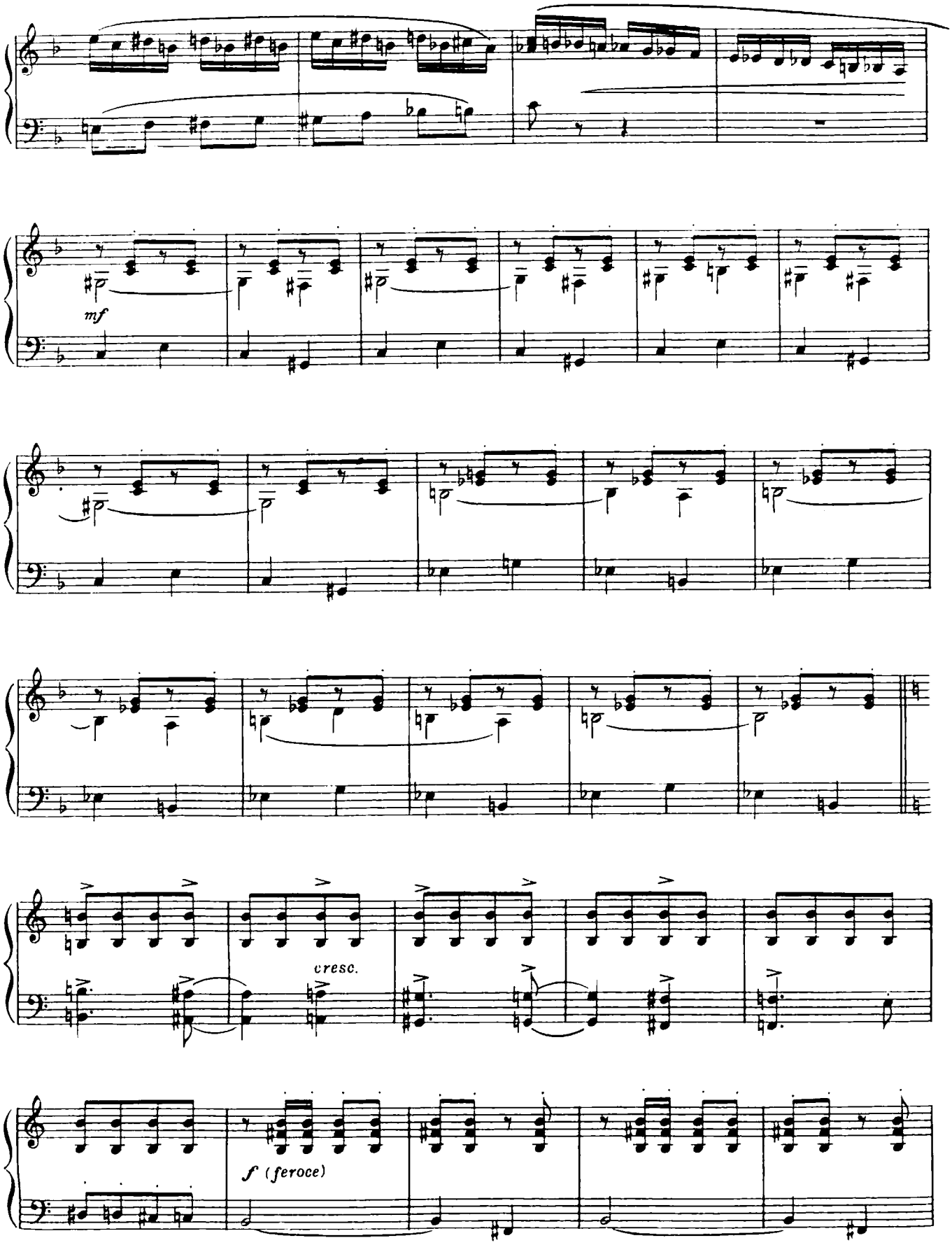

kindWho Can't Make Up Her Mind Is a Fea-ture You Will Al-ways Re-call-
kindWho Can't Make Up Her Mind Is a Fea-ture You Will Al-ways Re-call-
kindWho Can't Make Up Her Mind Is a Fea-ture You Will Al-ways Re-call-
— You Get Your Mon - ey's Worth! It's Full of Thrills and
— You Get Your Mon - ey's Worth! It's Full of Thrills and
— You Get Your Mon - ey's Worth! It's Full of Thrills and
f
Mirth!The Great-est Show On Earth!Come one, come all! —
Mirth!The Great-est Show On Earth!Come one, come all! —
Mirth!The Great-est Show On Earth!Come one, come all! —
ff

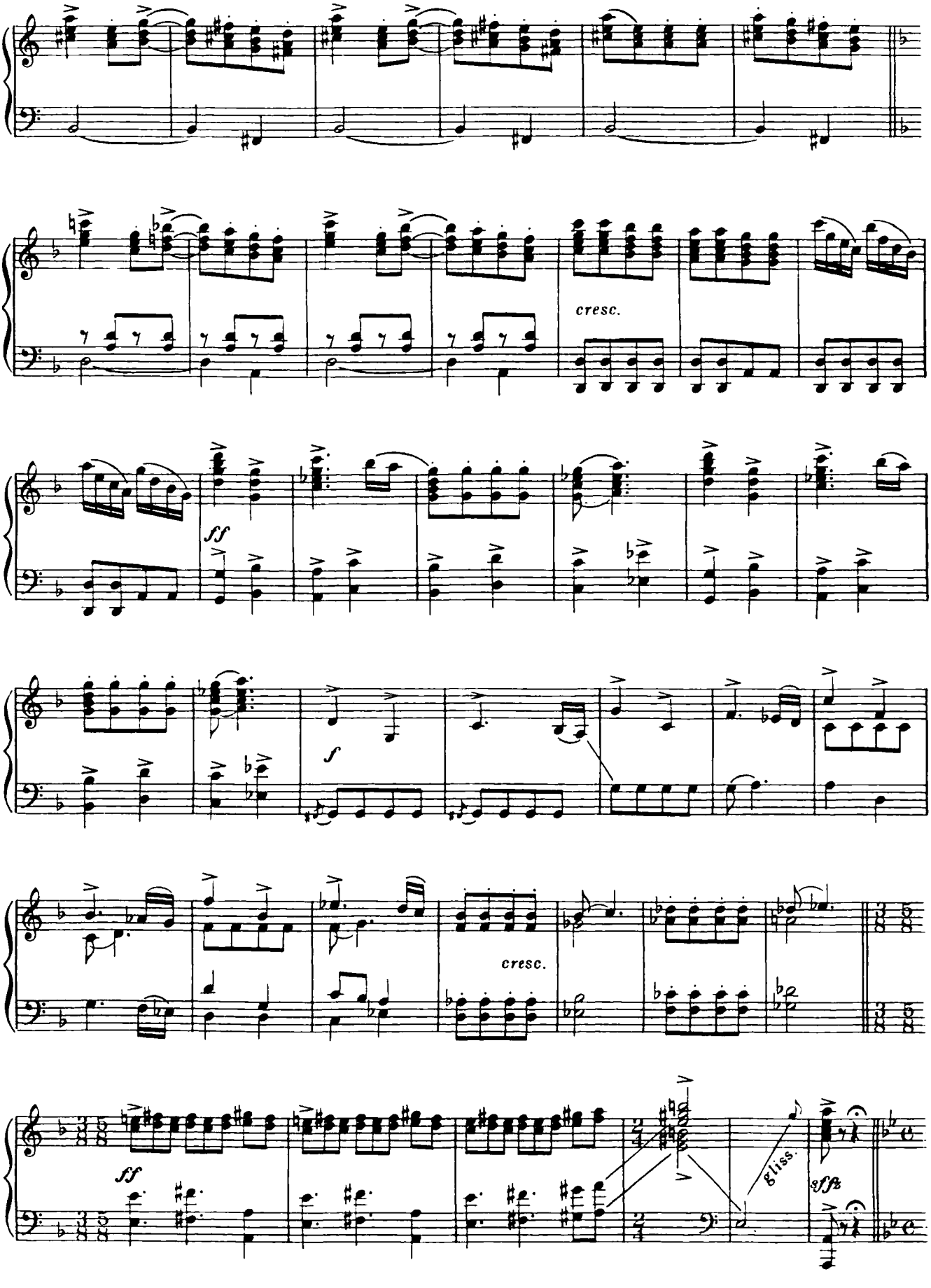
## Dance Of The Tumblers




(♪. = ♪)
f
accel.


Presto (doppio movimento)
f
cresc. molto
ff
ff
p subito


mf
cresc.
f (feroce)


cresc.
ff
f
cresc.
ff
gliss.
sffz

RINGMASTER
Order in the courtroom!

PAGE
The charges against Liza Elliott.

RINGMASTER
Thank you, my dear.

LIZA
What is all this? Charges against me? What for? What is all this?

Sostenuto (♩= 88)

p

RINGMASTER (Free)

Where - as Li-za El-li-ott can-not make up her mind a-bout the

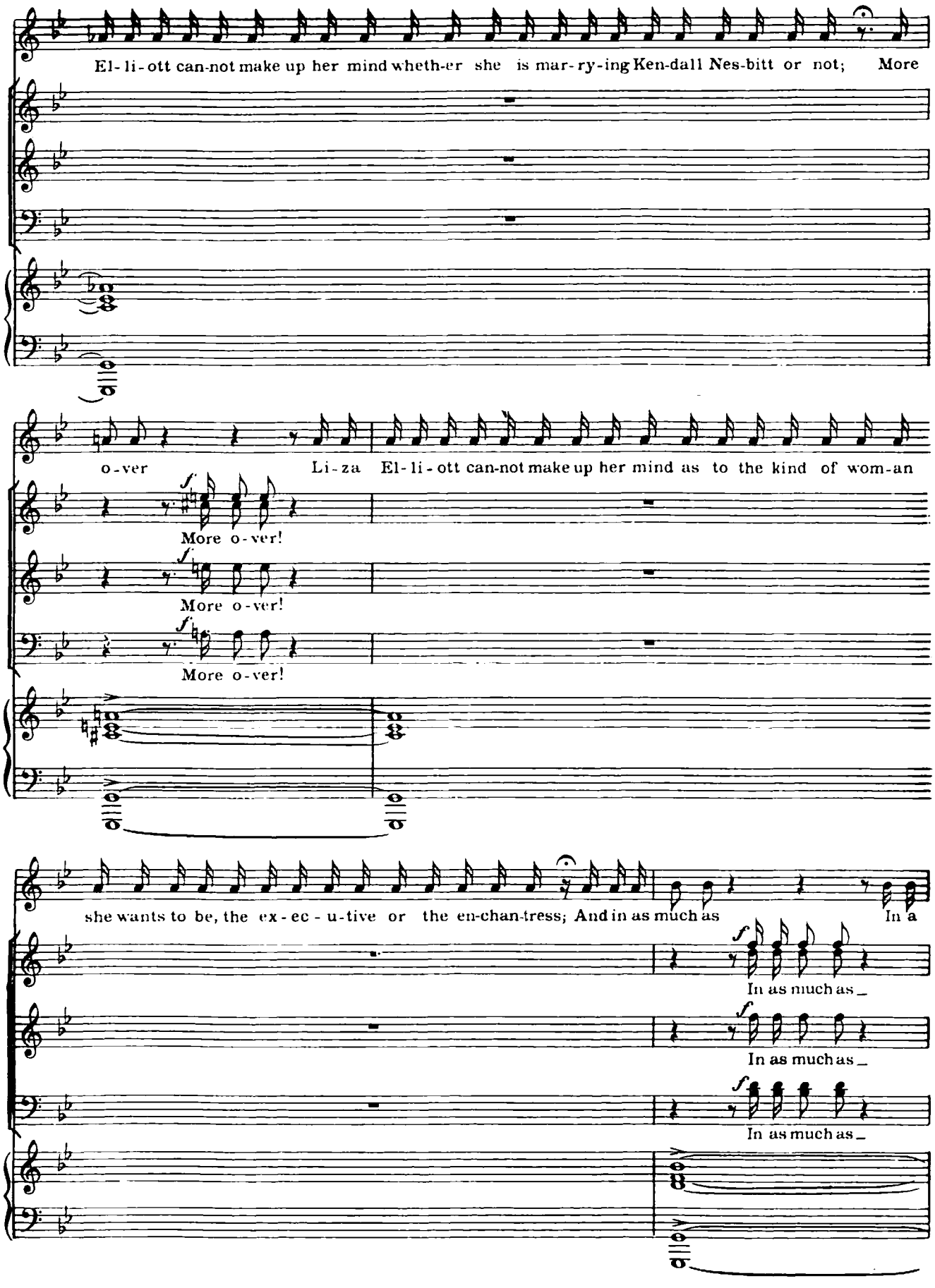
Soprano
Alto
Tenor
Bass

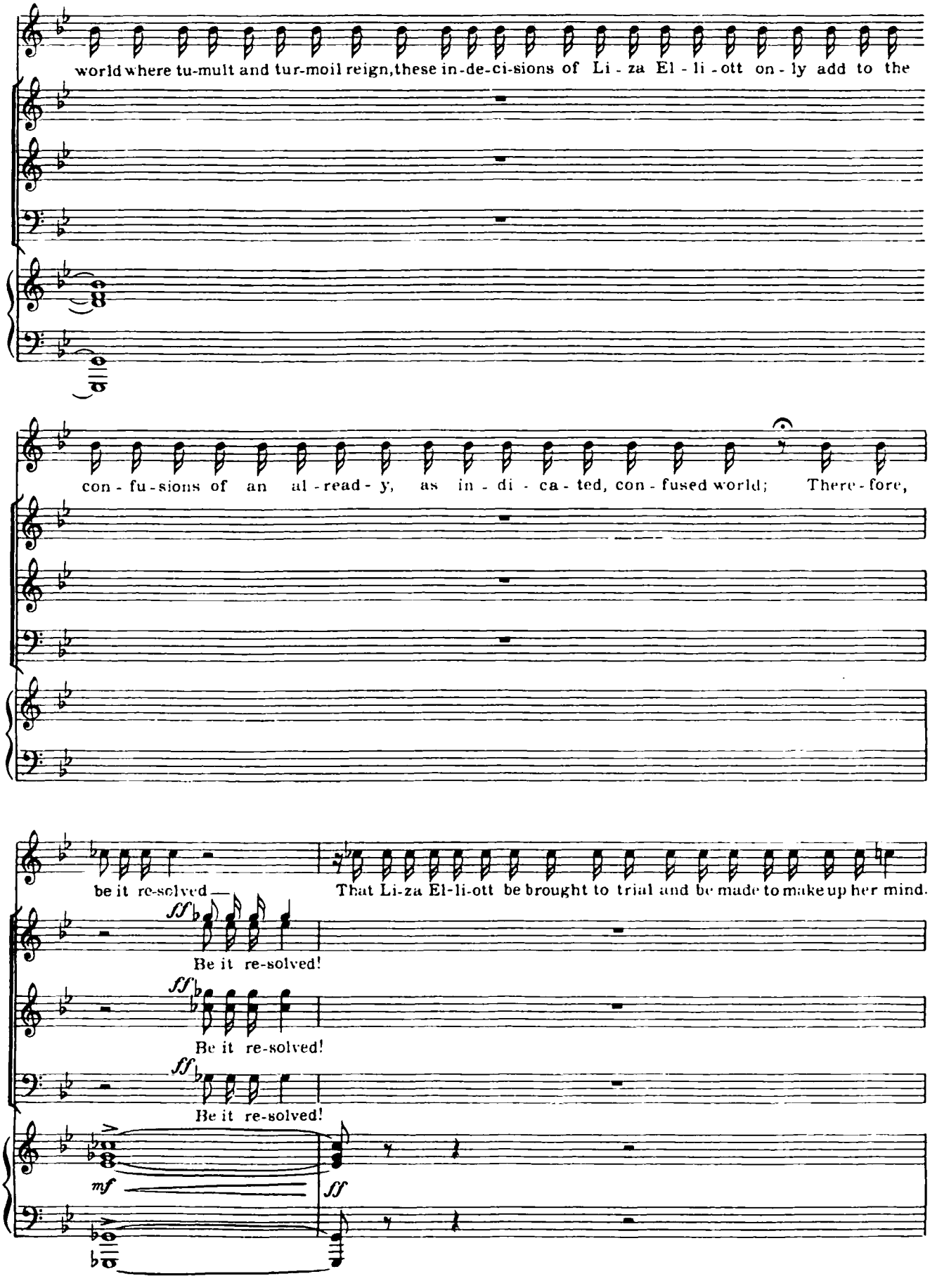
f
Where-as

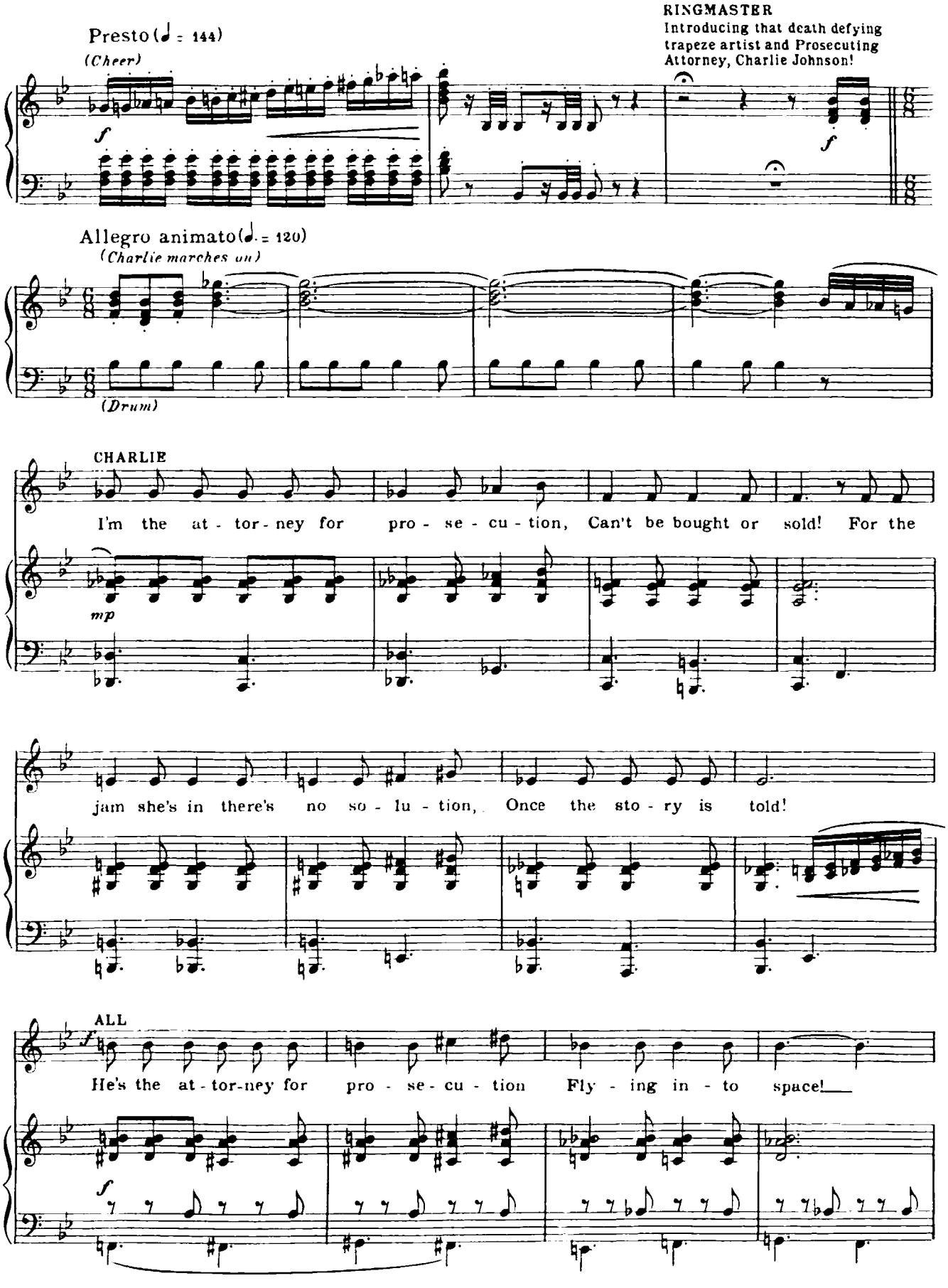
p

East-er cov - er or the cir - cus cov - er; Se - cun-dus Li - za

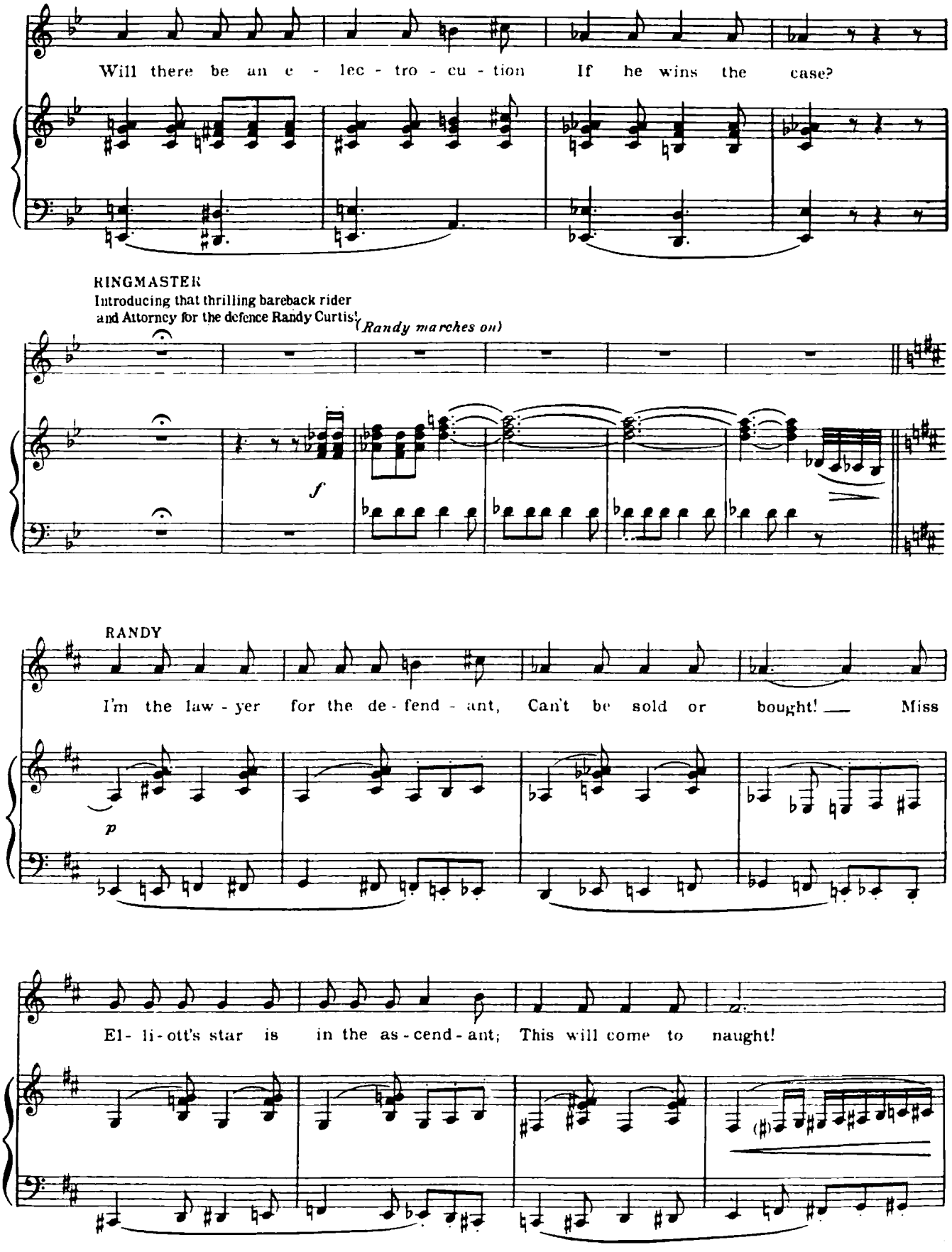
f
Se-cun-dus!

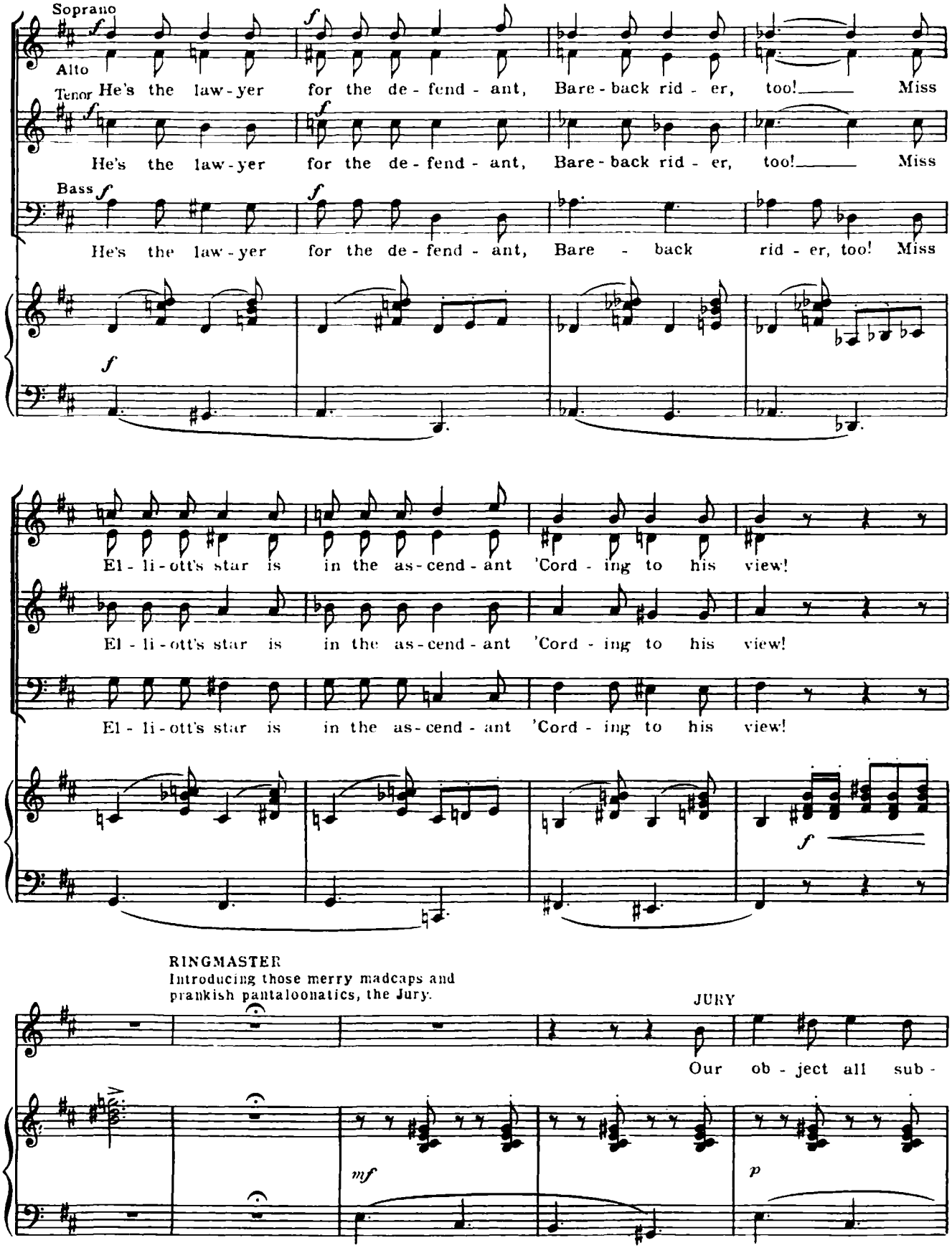

El-li-ott can-not make up her mind wheth-er she is mar-ry-ing Ken-dall Nes-bitt or not; More
o-ver Li-za El-li-ott can-not make up her mind as to the kind of wom-an
More o-ver!
More o-ver!
More o-ver!
she wants to be, the ex-ec-u-tive or the en-chan-tress; And in as much as In a
In as much as _
In as much as _
In as much as _

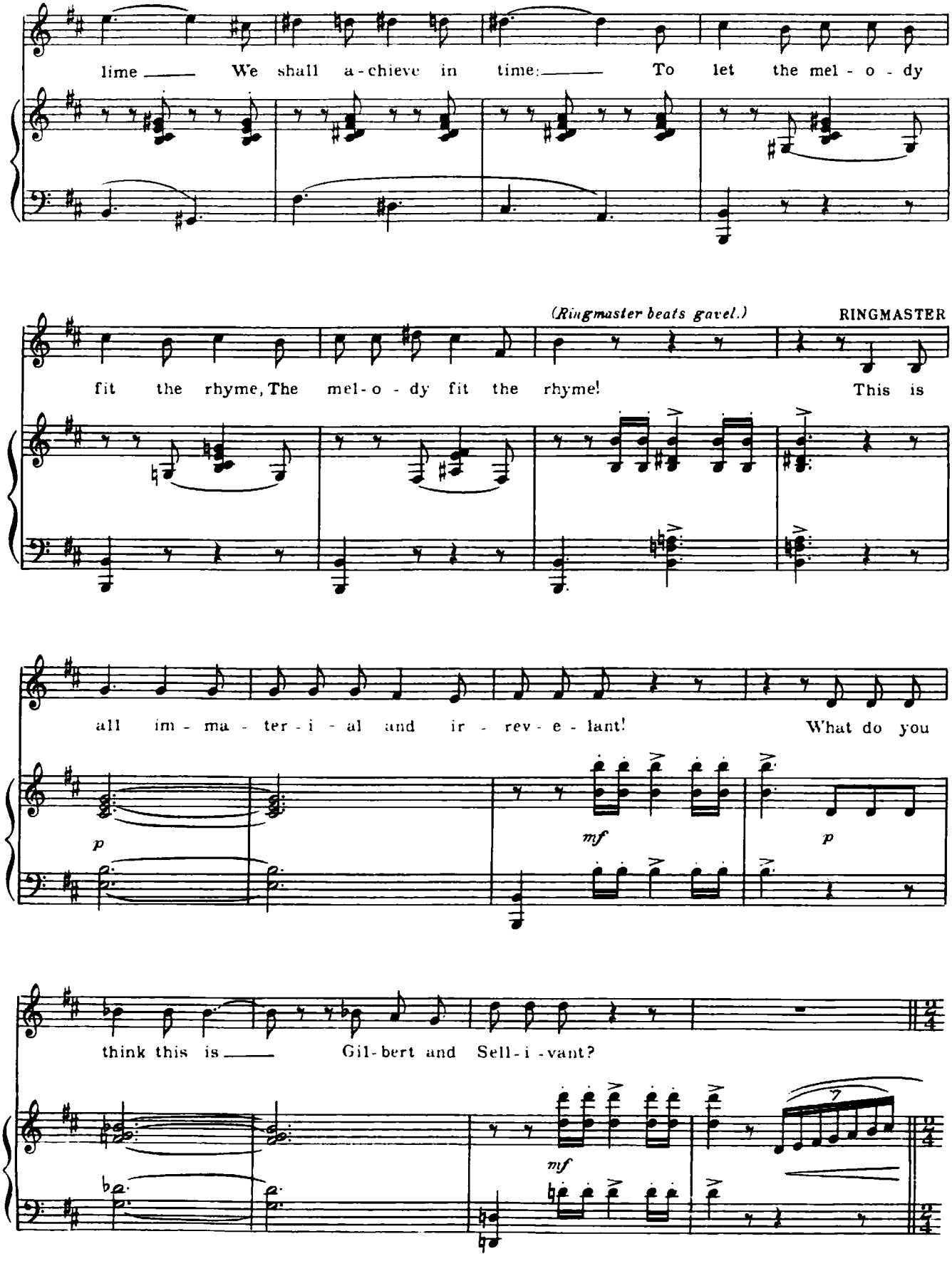

world where tu-mult and tur-moil reign, these in-de-ci-sions of Li - za El - li - ott on - ly add to the
con - fu - sions of an al - read - y, as in - di - ca - ted, con - fused world; There - fore,
be it re-solved —
That Li-za El-li-ott be brought to trial and be made to make up her mind.
ff
Be it re-solved!
ff
Be it re-solved!
ff
Be it re-solved!
mf
ff




Westminster Choir College


Will there be an e - lec - tro - cu - tion If he wins the case?
RINGMASTER
Introducing that thrilling bareback rider
and Attorney for the defence Randy Curtis!
(Randy marches on)
f
RANDY
I'm the law - yer for the de - fend - ant, Can't be sold or bought! — Miss
p
El - li - ott's star is in the as - cend - ant; This will come to naught!


Soprano
Alto
Tenor
Bass
He's the law-yer for the de-fend-ant, Bare-back rid-er, too! Miss
He's the law-yer for the de-fend-ant, Bare-back rid-er, too! Miss
He's the law-yer for the de-fend-ant, Bare - back rid-er, too! Miss
El-li-ott's star is in the as-cend-ant 'Cord-ing to his view!
El-li-ott's star is in the as-cend-ant 'Cord-ing to his view!
El-li-ott's star is in the as-cend-ant 'Cord-ing to his view!
RINGMASTER
Introducing those merry madcaps and prankish pantaloonatics, the Jury.
JURY
Our ob-ject all sub-


lime We shall a-chieve in time: To let the mel-o-dy
(Ringmaster beats gavel.)
RINGMASTER
fit the rhyme, The mel-o-dy fit the rhyme! This is
all im-ma-ter-i-al and ir-rev-e-lant! What do you
p
mf
p
think this is Gil-bert and Sell-i-vant?
mf

L'istesso tempo (♩ = 120)

ALL

*f*

Gil - bert and Sell - i - vant! Ha - ha - ha - ha - ha - ha - ha - ha

*f* *L.H.*

ha! If this is just a sam - ple Then ev - i - dence is

*sf* *p* *leggiero*

am - ple You get your mon - ey's worth At The Great - est Show On

CHARLIE
Your honor, Mr. Ringmaster, I would like to introduce
that peerless witness and lion tamer, Kendall Nesbitt. *(Nesbitt enters)*

Earth.

*sff* *f*

CHARLIE
Mr. Nesbitt, you are divorcing your wife so you can be free to marry the defendant, isn't that so?

NESBITT
Yes, sir!

CHARLIE
You were led to believe the defendant would marry you when, as and if.

NESBITT
Yes, sir!

*sff*

*p*

*p*

CHARLIE
But now she refuses to make up her mind.

NESBITT
Yes, sir!

CHARLIE
You gave her the best years of your life and yet she refuses to be your wife.

NESBITT
Yes, sir!

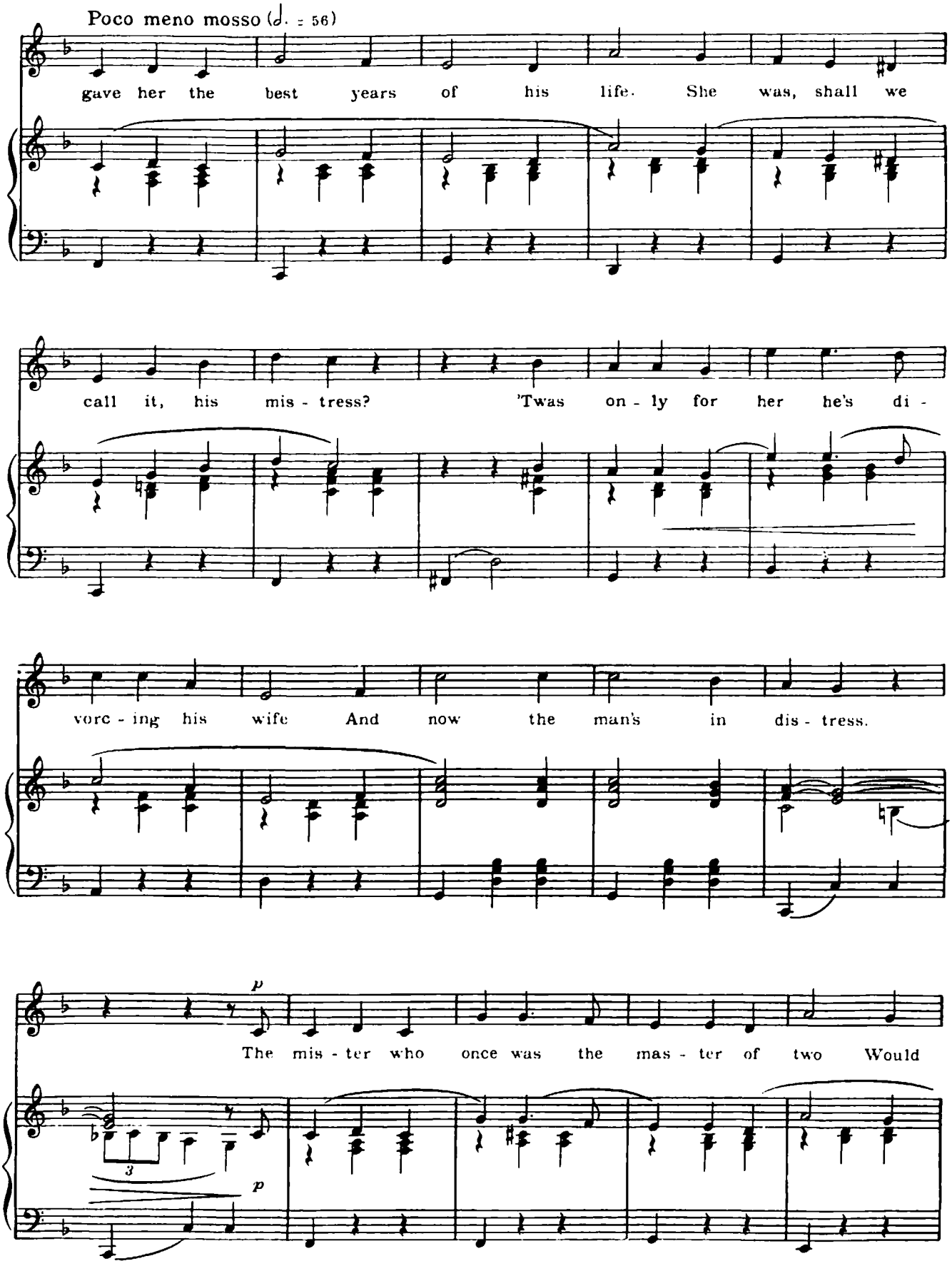
RINGMASTER
What a show, what a sit - u - a - tion! Can you con - ceive it? If you saw it on the stage You would - n't be - lieve it. He

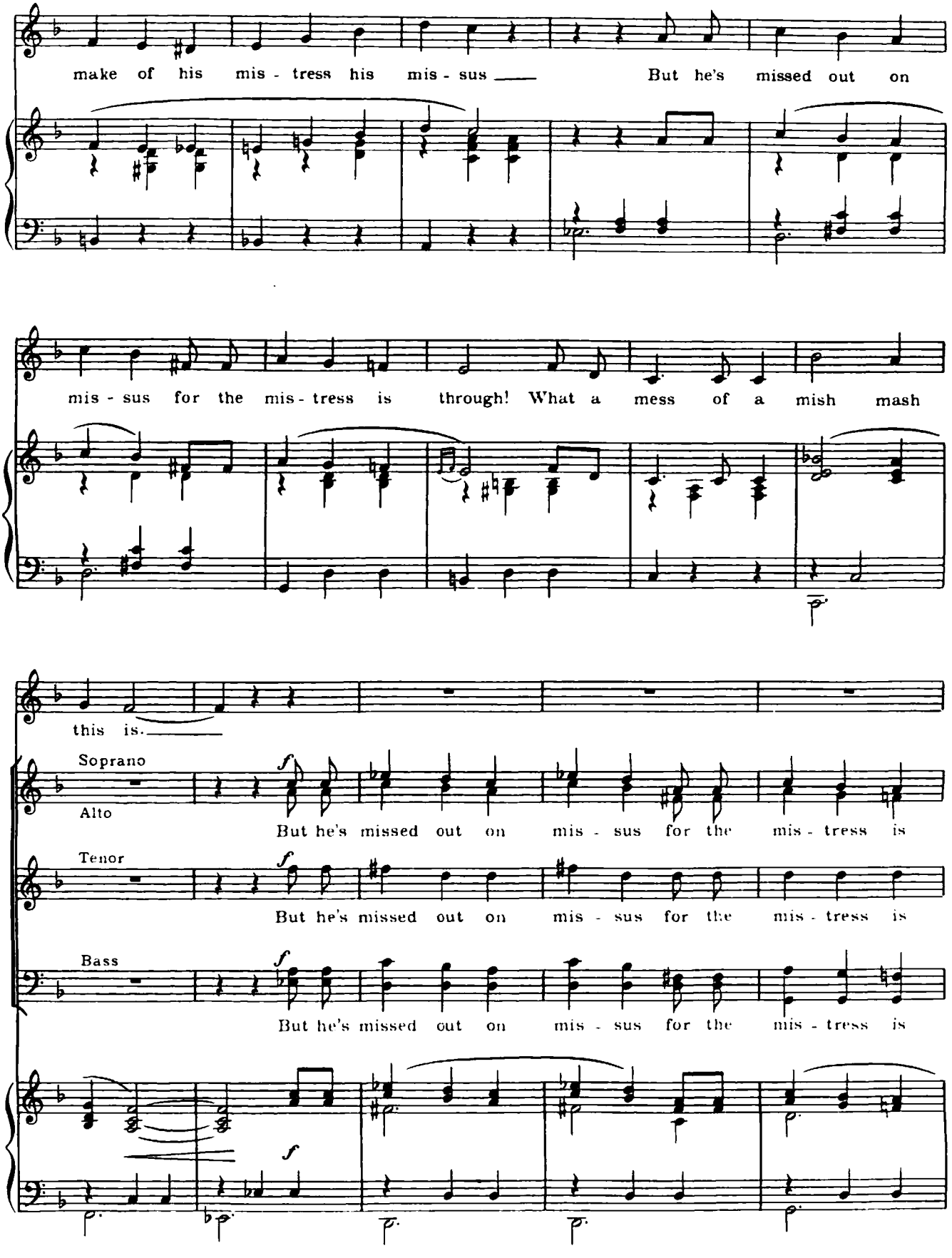
Tempo di Valse (♩. = 66)

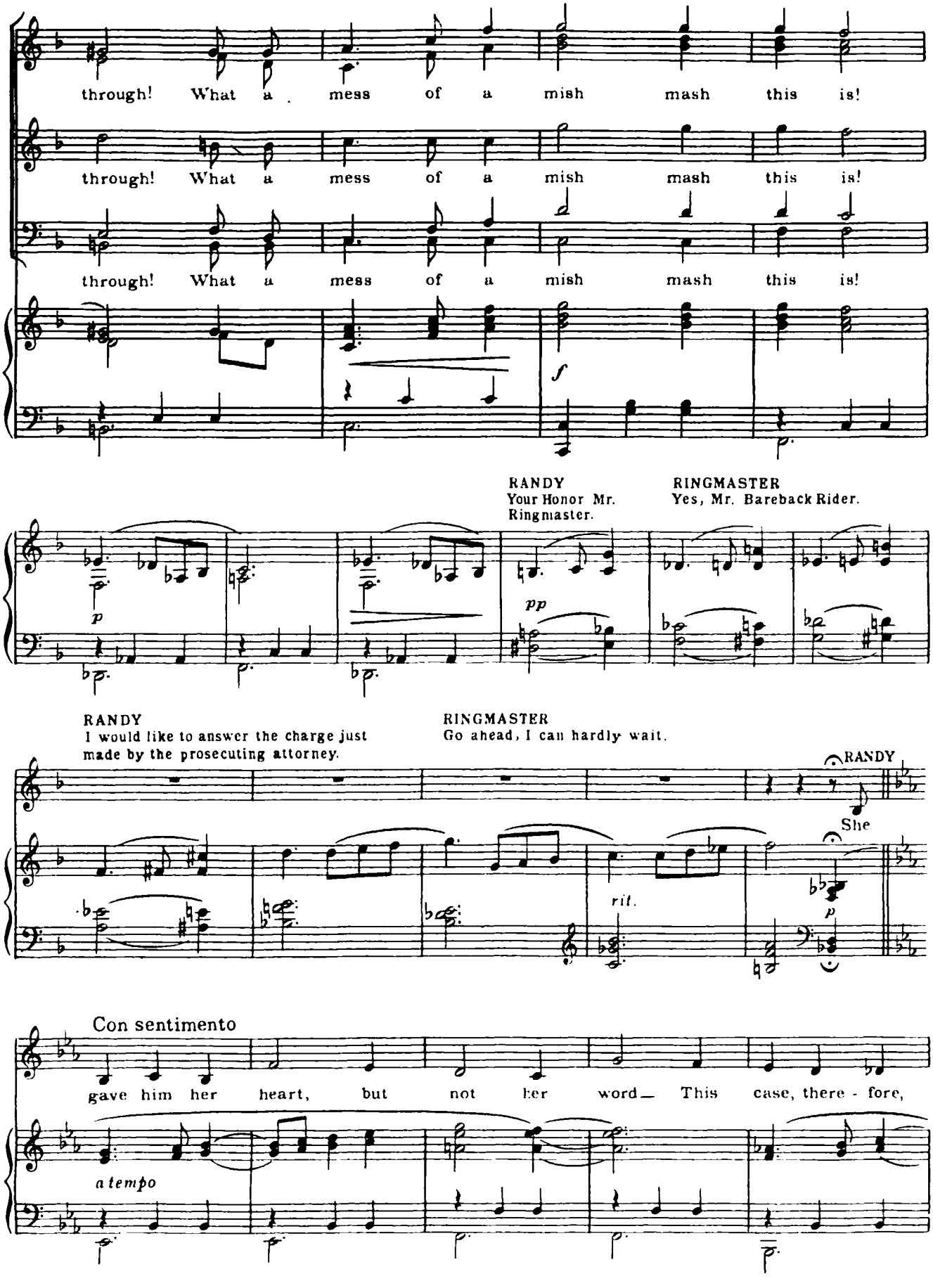
*p*

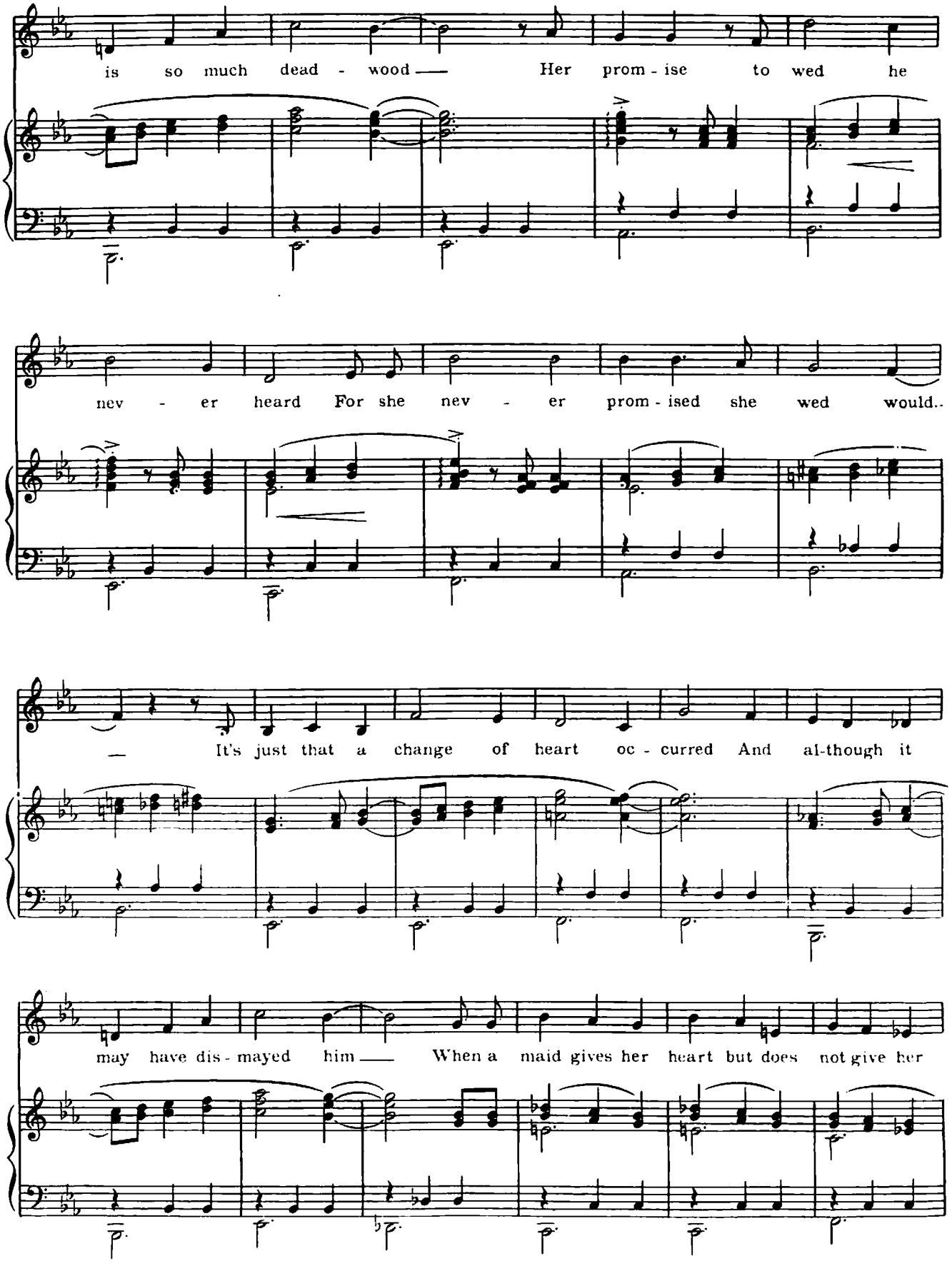
*p*

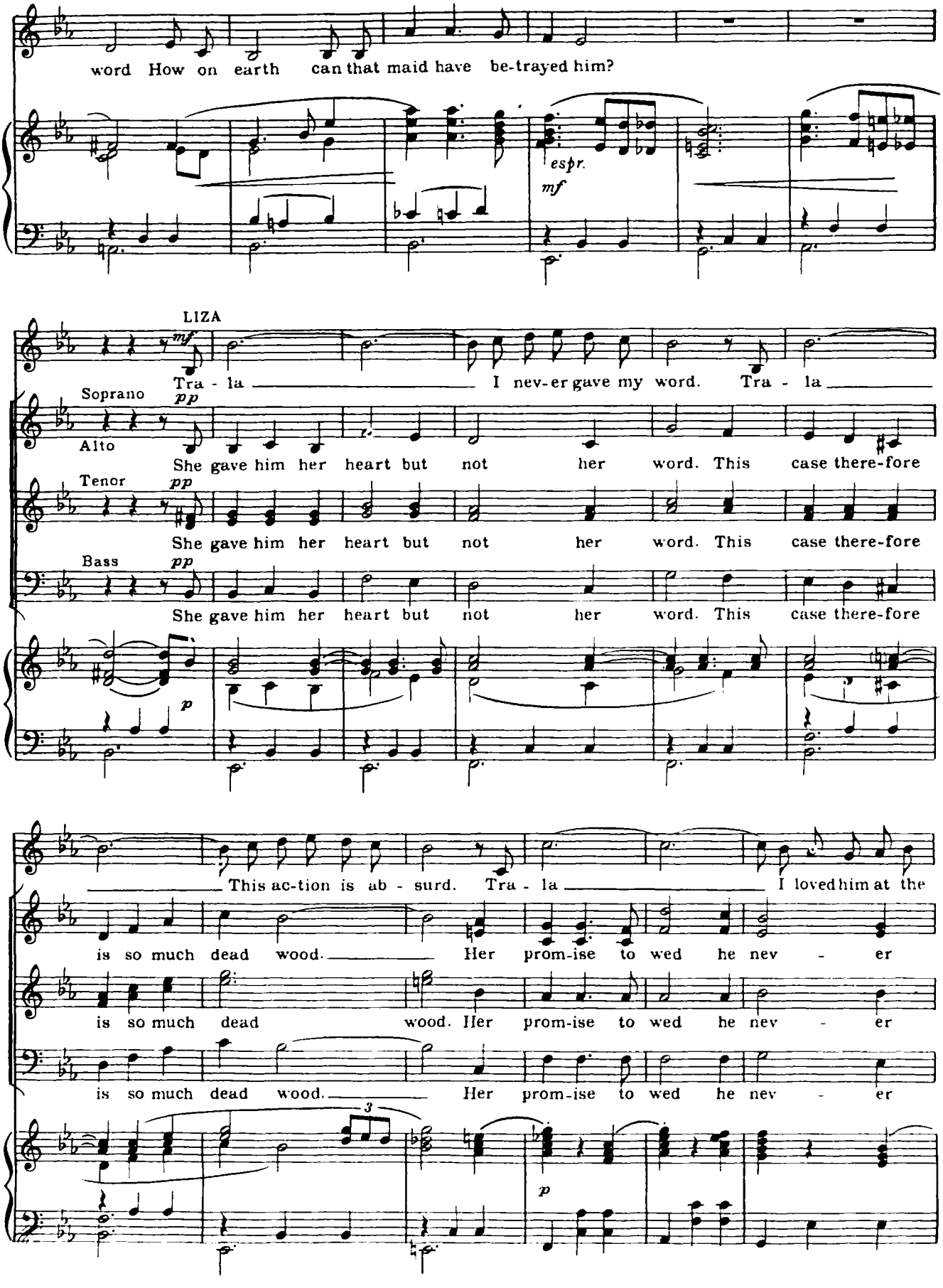
*p*

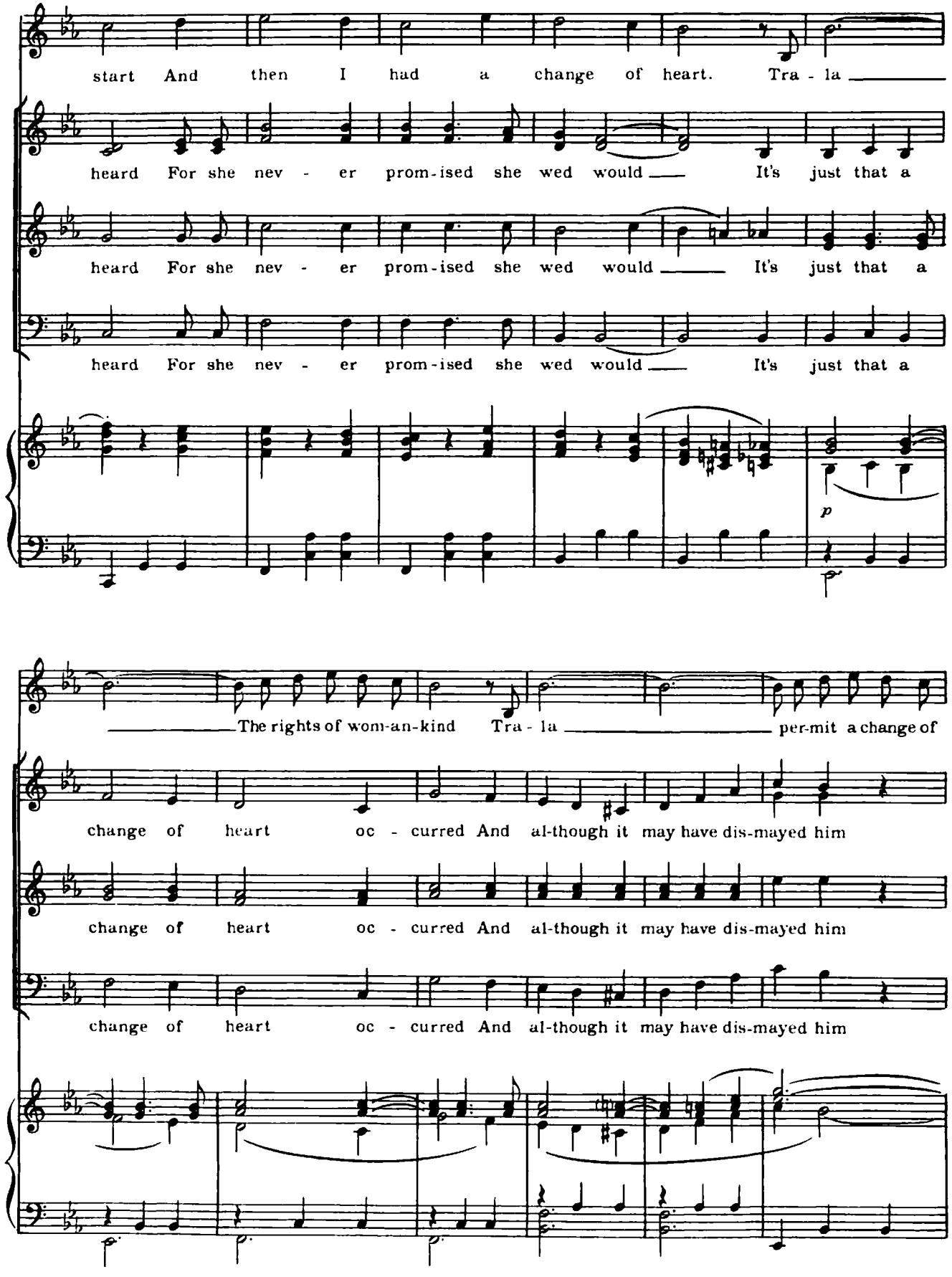

Poco meno mosso (♩. = 56)
gave her the best years of his life. She was, shall we
call it, his mis - tress? 'Twas on - ly for her he's di -
vorc - ing his wife And now the man's in dis - tress.
p
The mis - ter who once was the mas - ter of two Would
3
p

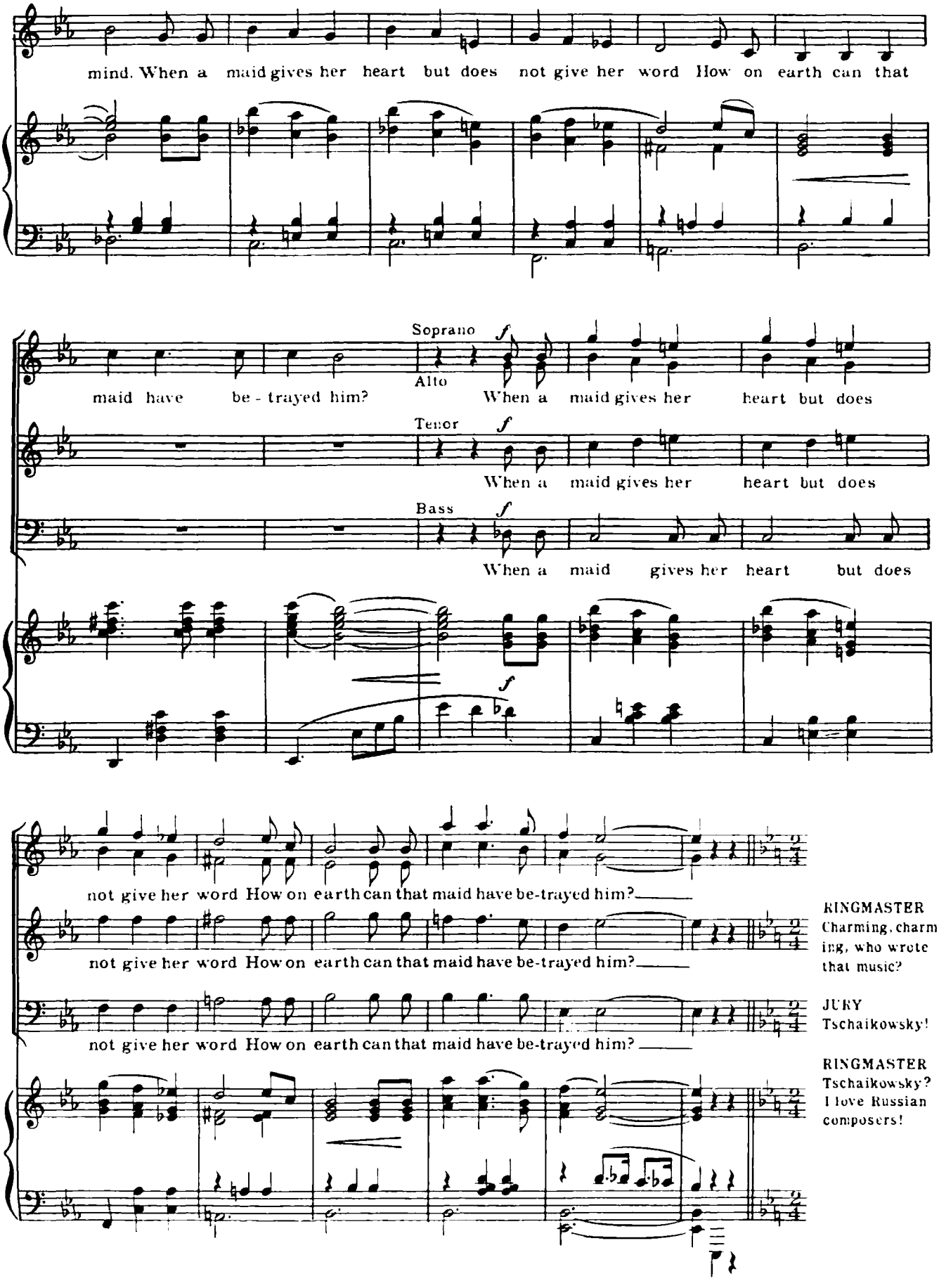

make of his mis - tress his mis - sus But he's missed out on
mis - sus for the mis - tress is through! What a mess of a mish mash
this is.
Soprano
Alto
But he's missed out on mis - sus for the mis - tress is
Tenor
But he's missed out on mis - sus for the mis - tress is
Bass
But he's missed out on mis - sus for the mis - tress is


through! What a mess of a mish mash this is!
through! What a mess of a mish mash this is!
through! What a mess of a mish mash this is!
f
RANDY
Your Honor Mr. Ringmaster.
RINGMASTER
Yes, Mr. Bareback Rider.
p
pp
RANDY
I would like to answer the charge just made by the prosecuting attorney.
RINGMASTER
Go ahead, I can hardly wait.
RANDY
She
rit.
p
Con sentimento
gave him her heart, but not her word— This case, there - fore,
a tempo

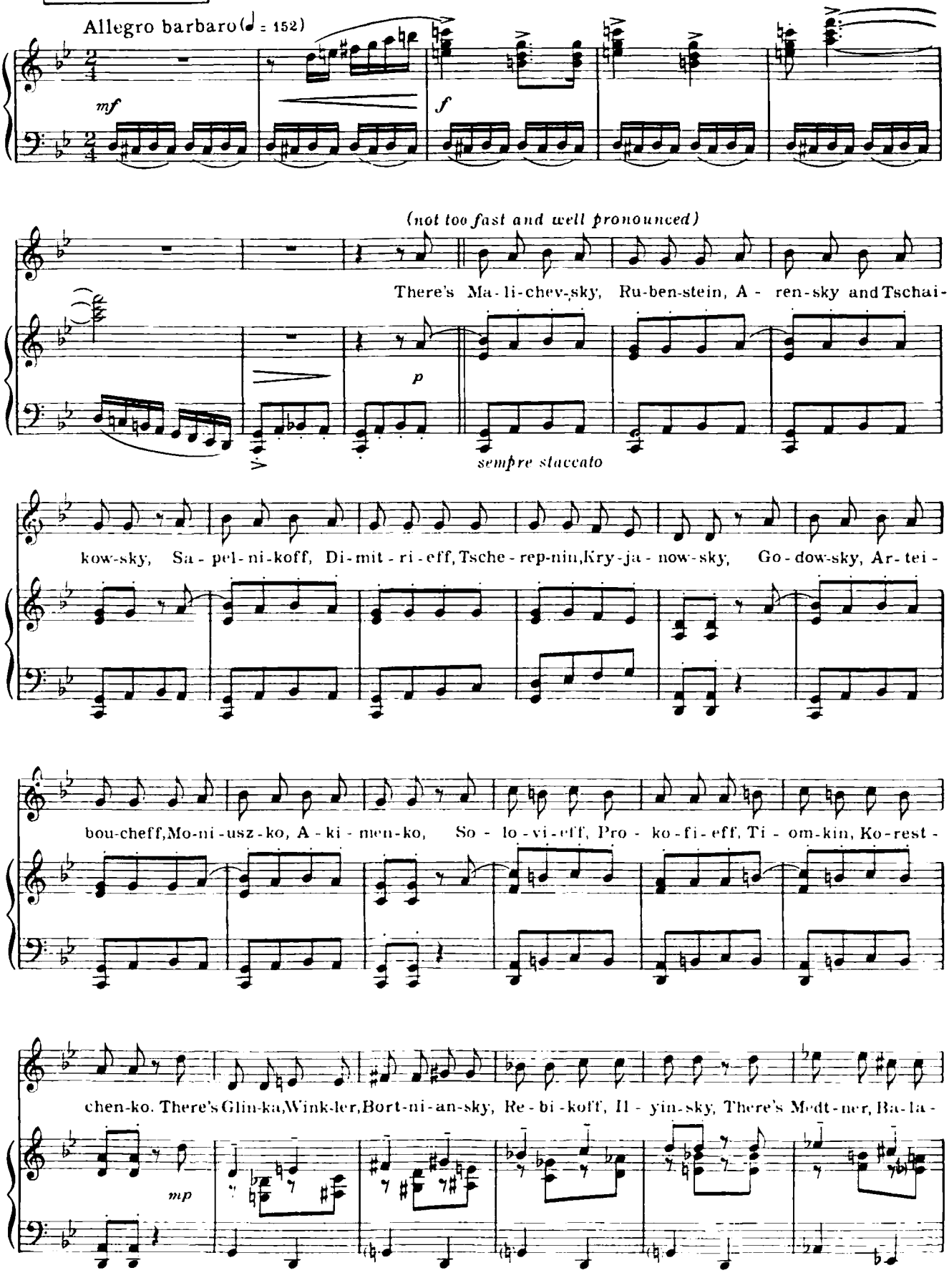

is so much dead - wood — Her prom - ise to wed he
nev - er heard For she nev - er prom - ised she wed would..
— It's just that a change of heart oc - curred And al-though it
may have dis - mayed him — When a maid gives her heart but does not give her

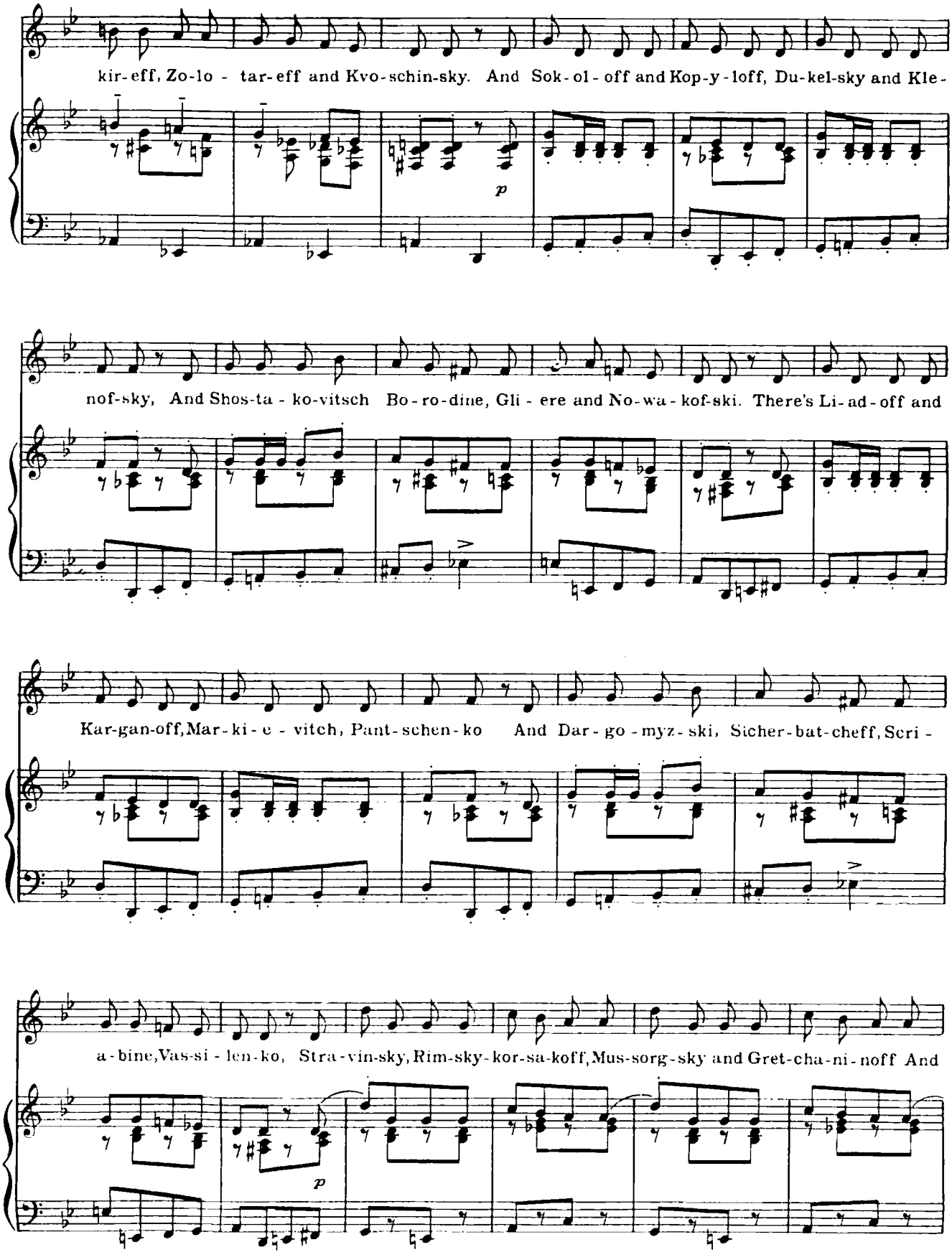

word How on earth can that maid have be-trayed him?
espr.
mf
LIZA
mf
Tra - la I nev-er gave my word. Tra - la
Soprano
pp
Alto
She gave him her heart but not her word. This case there-fore
Tenor
pp
She gave him her heart but not her word. This case there-fore
Bass
pp
She gave him her heart but not her word. This case there-fore
p
This ac-tion is ab - surd. Tra - la I loved him at the
is so much dead wood. Her prom-ise to wed he nev - er
is so much dead wood. Her prom-ise to wed he nev - er
is so much dead wood. Her prom-ise to wed he nev - er
3
p

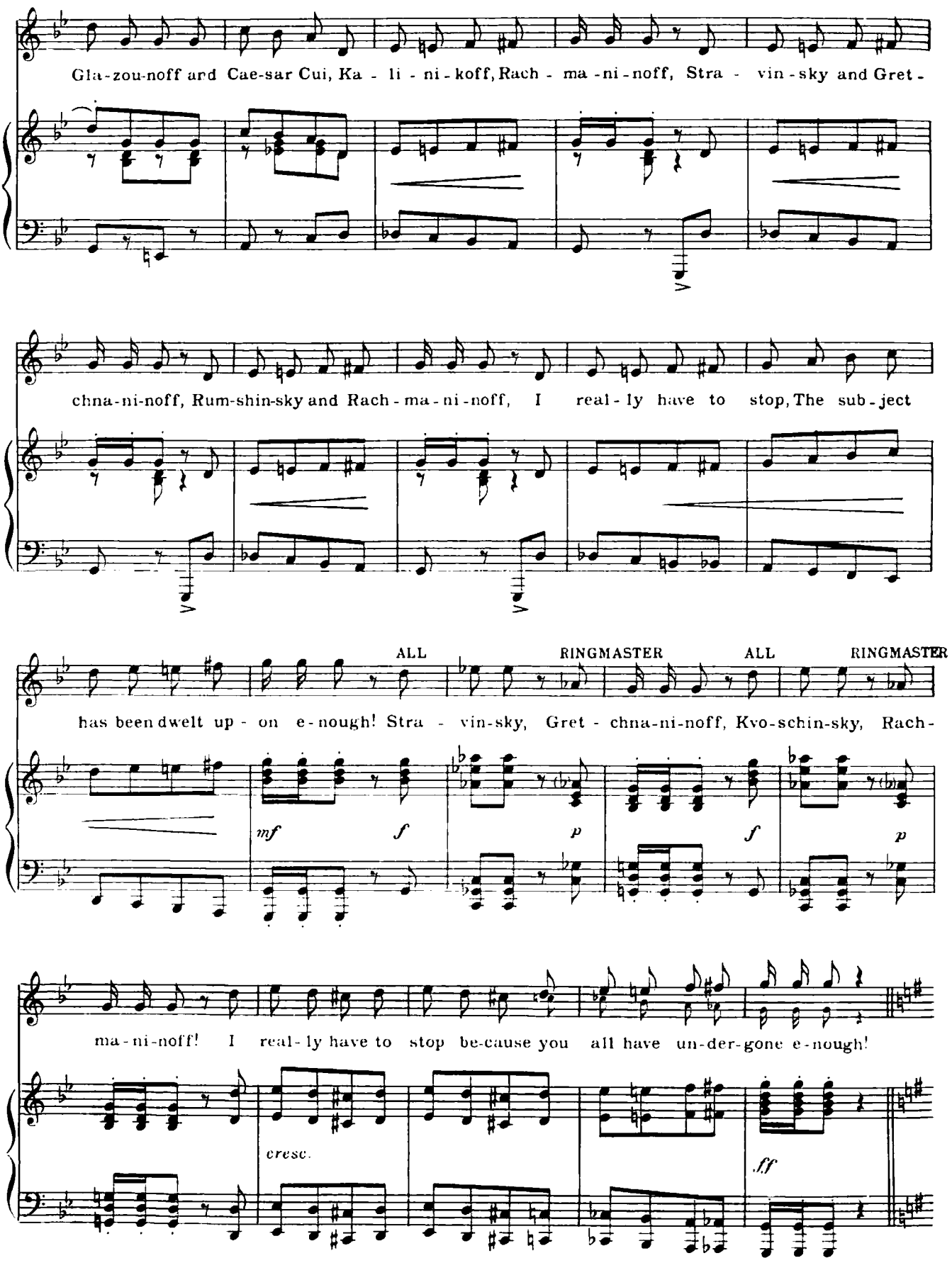

start And then I had a change of heart. Tra - la
heard For she nev - er prom-ised she wed would It's just that a
heard For she nev - er prom-ised she wed would It's just that a
heard For she nev - er prom-ised she wed would It's just that a
p
The rights of wom-an-kind Tra - la per-mit a change of
change of heart oc - curred And al-though it may have dis-mayed him
change of heart oc - curred And al-though it may have dis-mayed him
change of heart oc - curred And al-though it may have dis-mayed him


mind. When a maid gives her heart but does not give her word How on earth can that
Soprano
Alto
maid have be - trayed him?
When a maid gives her heart but does
Tenor
When a maid gives her heart but does
Bass
When a maid gives her heart but does
not give her word How on earth can that maid have be-trayed him?
not give her word How on earth can that maid have be-trayed him?
not give her word How on earth can that maid have be-trayed him?
RINGMASTER
Charming, charming, who wrote that music?
JURY
Tschaikowsky!
RINGMASTER
Tschaikowsky? I love Russian composers!

## Tschaikowsky




kir-eff, Zo-lo - tar-eff and Kvo-schin-sky. And Sok-ol-off and Kop-y-loff, Du-kel-sky and Kle-
p
nof-sky, And Shos-ta - ko-vitsch Bo-ro-dine, Gli - ere and No-wa-kof-ski. There's Li-ad-off and
Kar-gan-off, Mar-ki-e - vitch, Pant-schen-ko And Dar-go-myz-ski, Sicher-bat-cheff, Scri -
a-bine, Vas-si-len-ko, Stra-vin-sky, Rim-sky-kor-sa-koff, Mus-sorg-sky and Gret-cha-ni-noff And
p


Gla-zou-noff and Cae-sar Cui, Ka - li - ni-koff, Rach - ma-ni-noff, Stra - vin-sky and Gret-
chna-ni-noff, Rum-shin-sky and Rach-ma-ni-noff, I real-ly have to stop, The sub-ject
ALL
RINGMASTER
ALL
RINGMASTER
has been dwelt up - on e-nough! Stra - vin-sky, Gret - chna-ni-noff, Kvo-schin-sky, Rach-
mf
f
p
f
p
ma-ni-noff! I real-ly have to stop be-cause you all have un-der-gone e-nough!
cresc.
ff

RINGMASTER
Proceed with the trial.

CHARLIE
Mr. Ringmaster, I would like to call Miss Liza Elliott.

RINGMASTER
And about time too.

RINGMASTER
Introducing that dazzling defendant and peerless proponent of mental acrobatics, Miss Liza Elliott.

Allegretto (♩ = 69)

(Drum)

Soprano
Alto
Tenor
Bass

And now the star at - trac-tion The Great-est in the Land! The

And now the star at - trac-tion The Great-est in the Land! The

And now the star at - trac-tion The Great-est in the Land! The

CHARLIE
Miss Elliott, you've heard the charges against you. Have you made up your mind about any of these things?

Fea - ture At - trac-tion Gives us Ac - tion On the Wit - ness Stand.

Fea - ture At - trac-tion Gives us Ac - tion On the Wit - ness Stand.

Fea - ture At - trac-tion Gives us Ac - tion On the Wit - ness Stand.

LIZA
No. I haven't

CHARLIE
Do you intend to?

LIZA
I don't know.

CHARLIE
Can you give this court any reasonable explanation as to why you cannot make up your mind?

LIZA
Yes I can.

*mf*

## The Saga Of Jenny

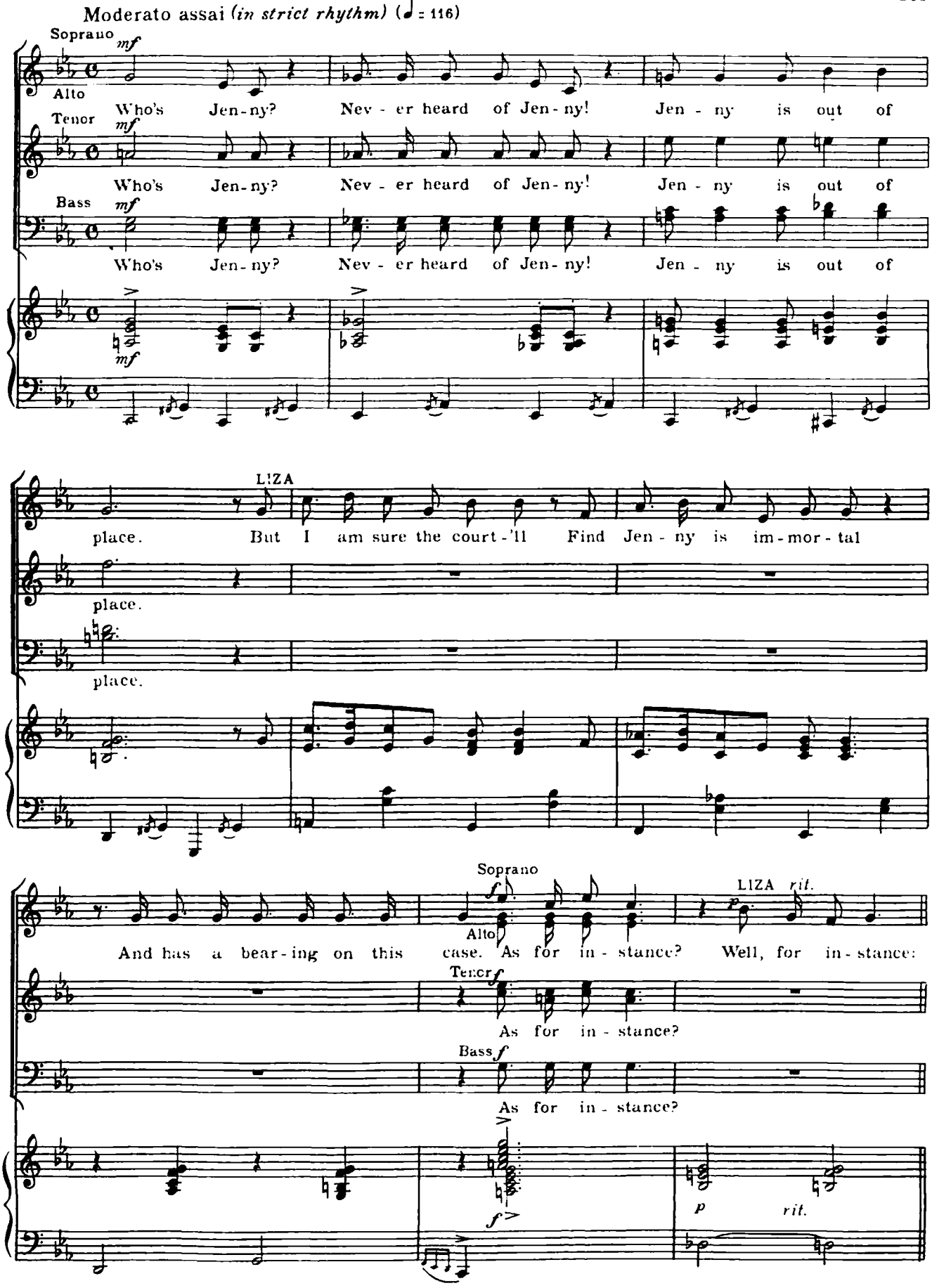
Allegretto quasi andantino (♩ = 56)

LIZA

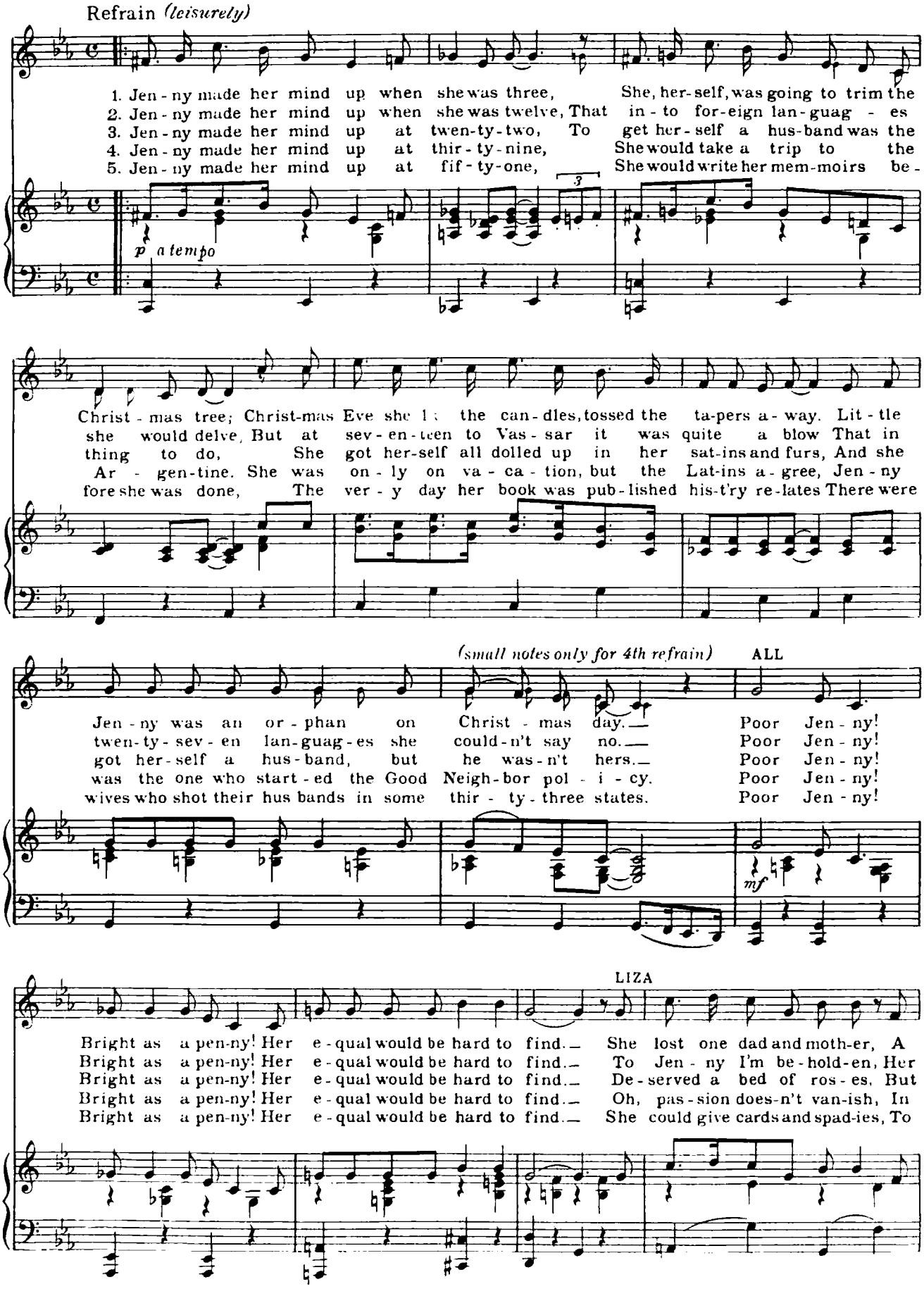
*p*

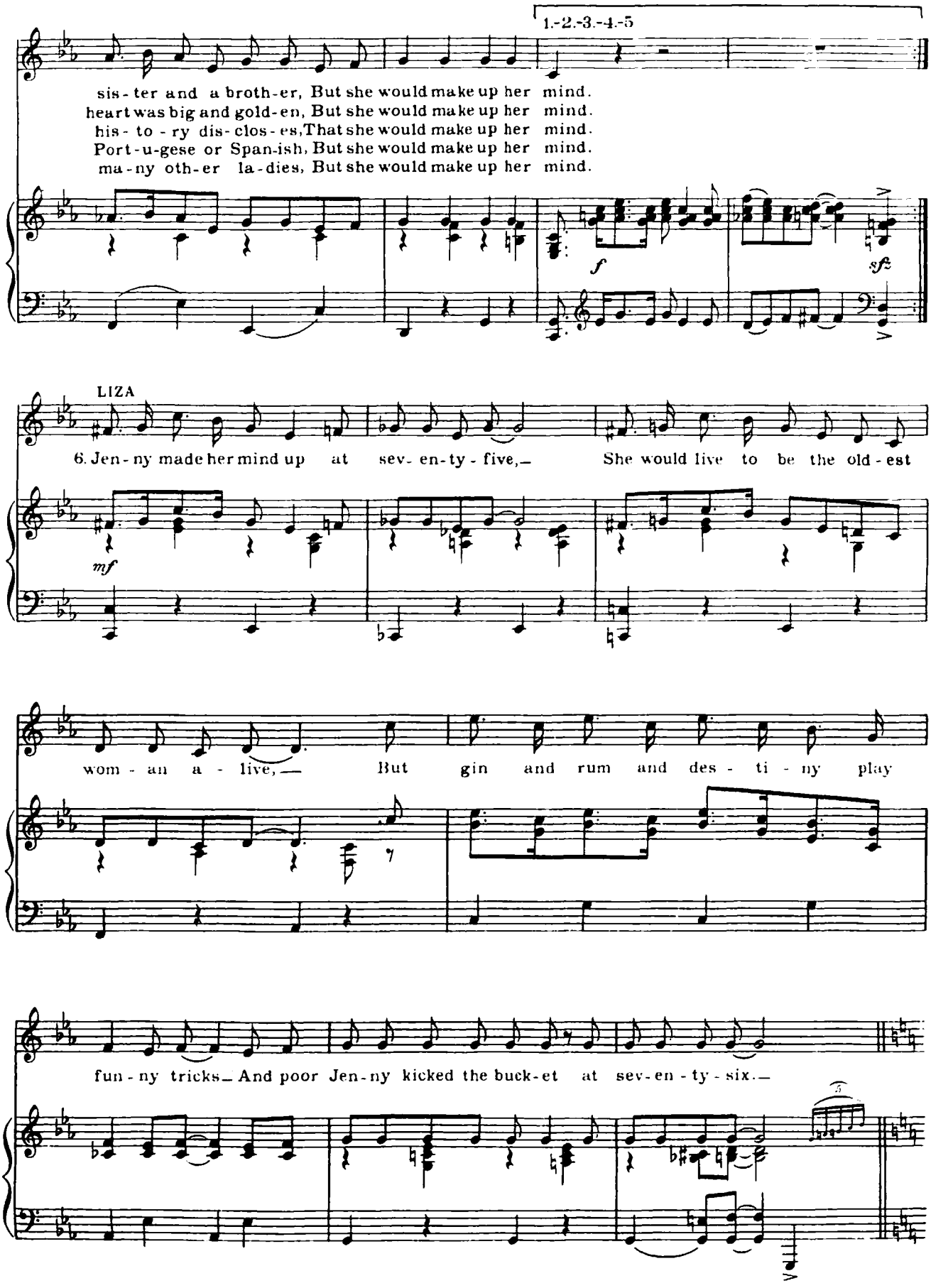
There once was a girl named Jen - ny, Whose vir - tues were var - ied and ma - ny, Ex - cept - ing that she was in - clined Al - ways to make up her mind And Jen - ny points a mor - al With which you can-not quar-rel, As you will find.

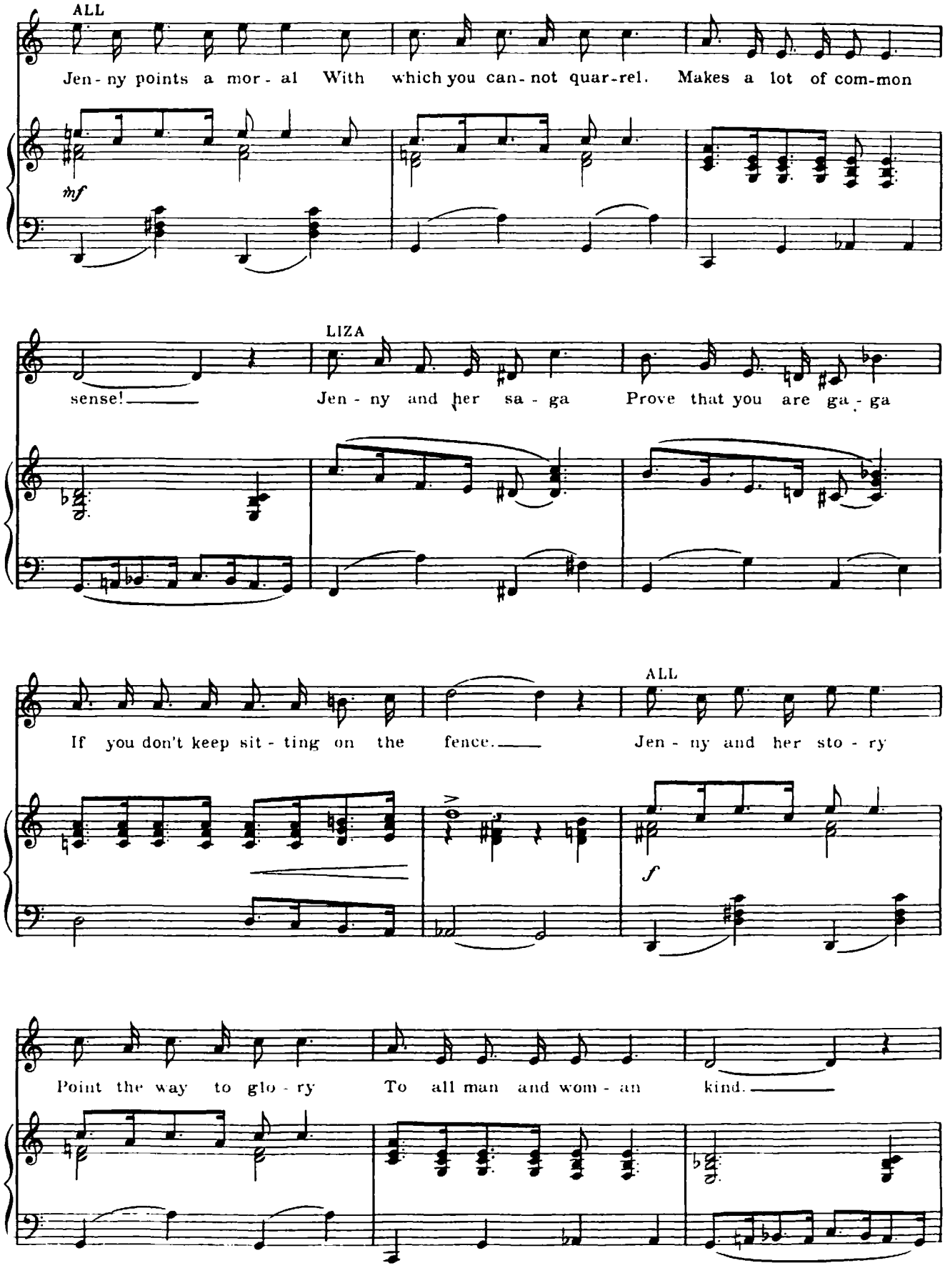
*sf*

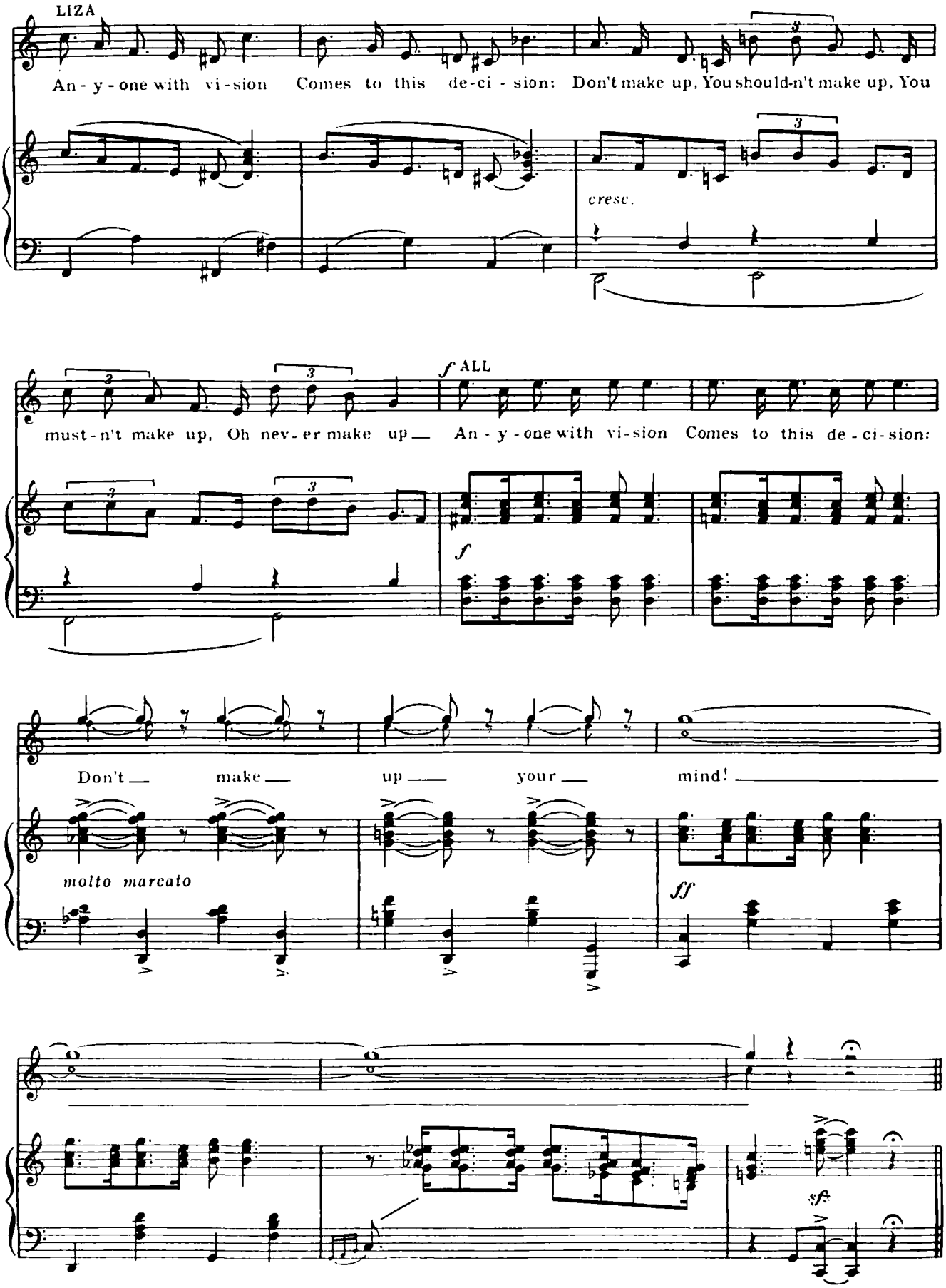

Moderato assai (in strict rhythm) (♩ = 116)
Soprano
mf
Alto
Who's Jen-ny? Nev - er heard of Jen-ny! Jen - ny is out of
Tenor
mf
Who's Jen-ny? Nev - er heard of Jen-ny! Jen - ny is out of
Bass
mf
Who's Jen-ny? Nev - er heard of Jen-ny! Jen - ny is out of
mf
LIZA
place. But I am sure the court-'ll Find Jen - ny is im-mor-tal
place.
place.
Soprano
f
Alto
LIZA
rit.
And has a bear-ing on this case. As for in - stance? Well, for in - stance:
Tenor
f
As for in - stance?
Bass
f
As for in - stance?
f
p
rit.

Refrain *(leisurely)*

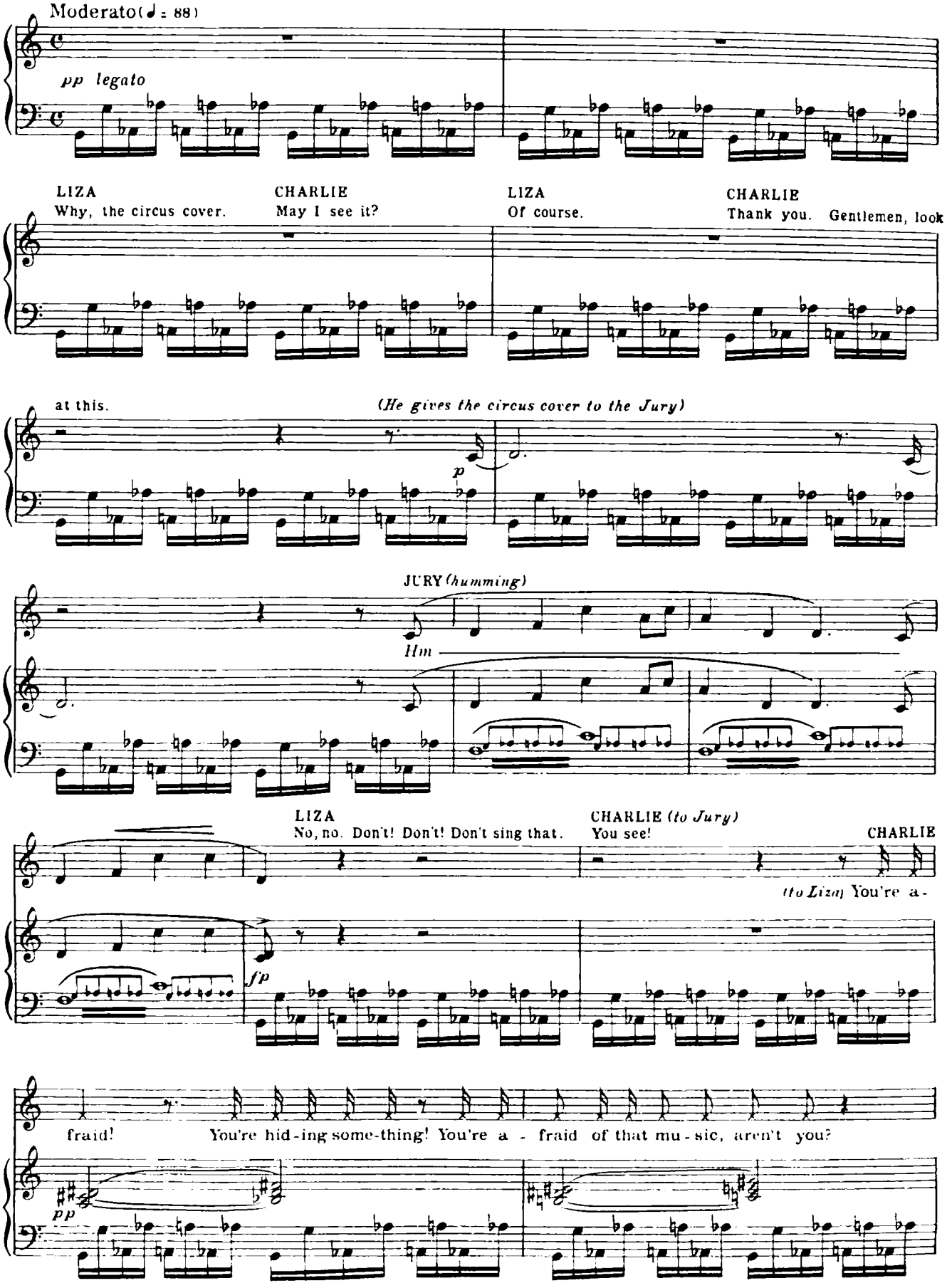


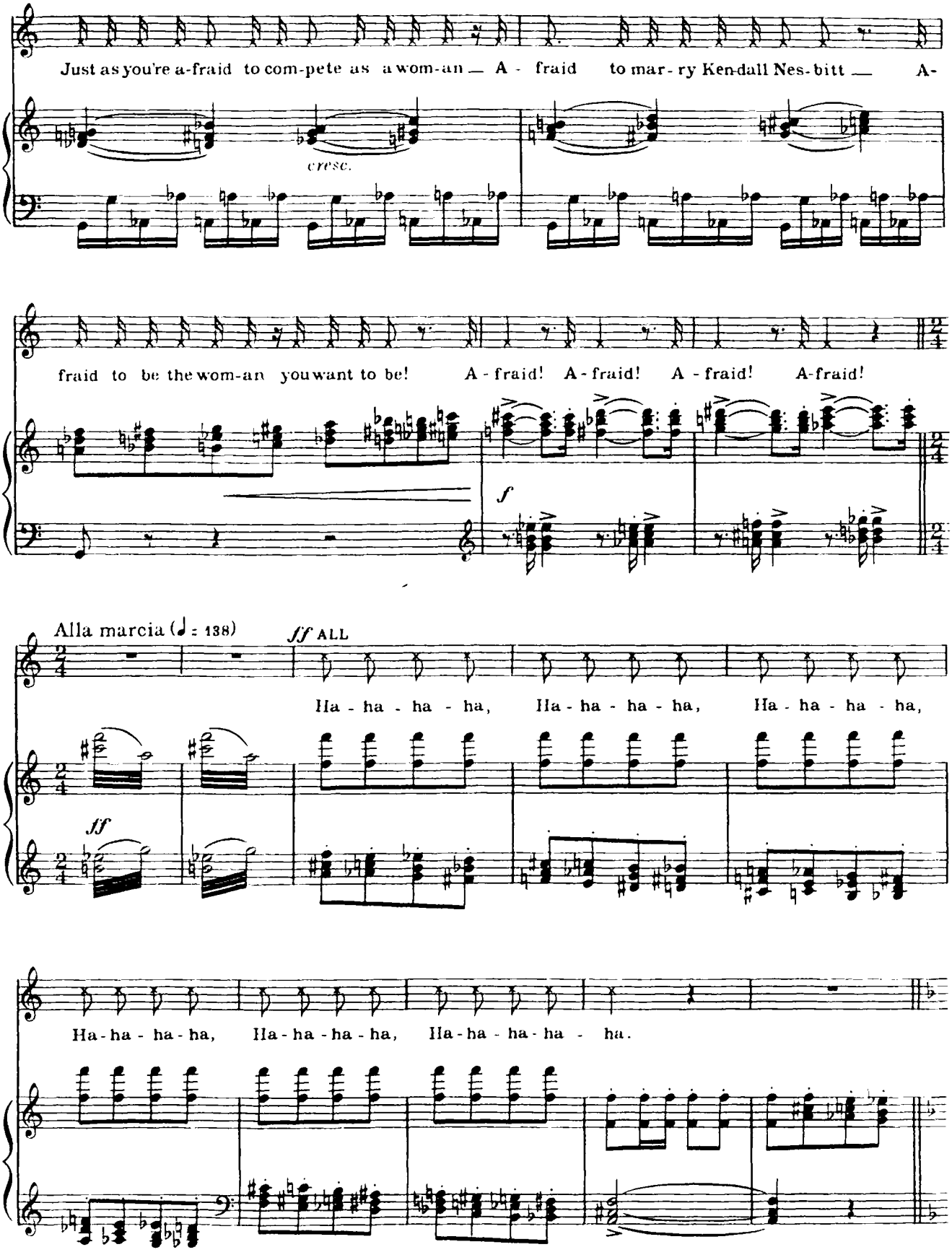

1.-2.-3.-4.-5
sis - ter and a broth-er, But she would make up her mind.
heart was big and gold-en, But she would make up her mind.
his - to - ry dis-clos - es, That she would make up her mind.
Port-u-gese or Span-ish, But she would make up her mind.
ma-ny oth-er la-dies, But she would make up her mind.
f
sfz
LIZA
6. Jen - ny made her mind up at sev- en-ty - five,— She would live to be the old - est
mf
wom - an a - live,— But gin and rum and des - ti - ny play
fun - ny tricks— And poor Jen-ny kicked the buck-et at sev-en - ty - six.—

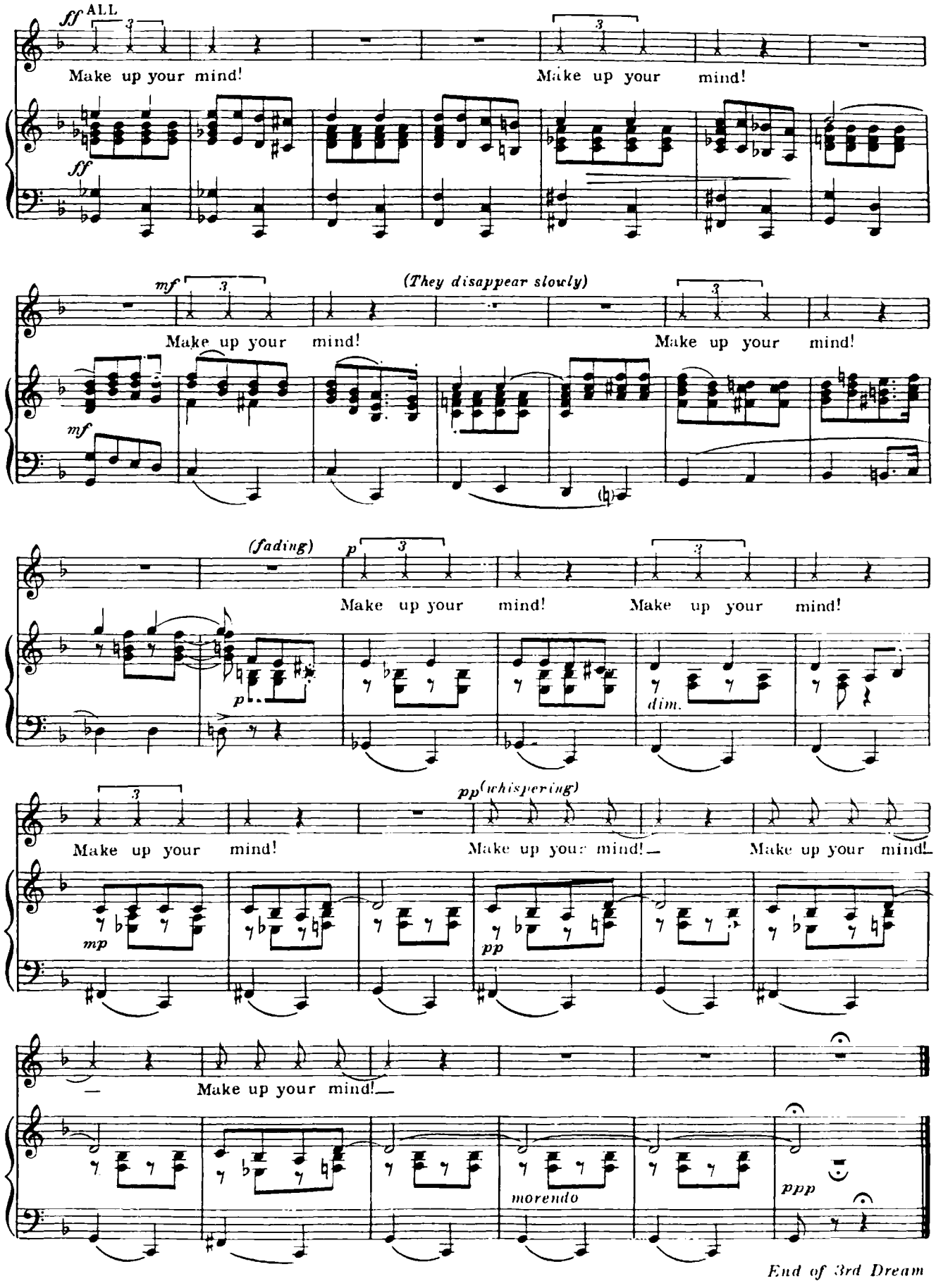

ALL
Jen - ny points a mor - al With which you can - not quar - rel. Makes a lot of com - mon
mf
LIZA
sense! Jen - ny and her sa - ga Prove that you are ga - ga
ALL
If you don't keep sit - ting on the fence. Jen - ny and her sto - ry
f
Point the way to glo - ry To all man and wom - an kind.


LIZA
An - y - one with vi - sion Comes to this de - ci - sion: Don't make up, You should-n't make up, You
cresc.
must - n't make up, Oh nev - er make up — An - y - one with vi - sion Comes to this de - ci - sion:
f ALL
f
Don't — make — up — your — mind! —
molto marcato
ff
sf

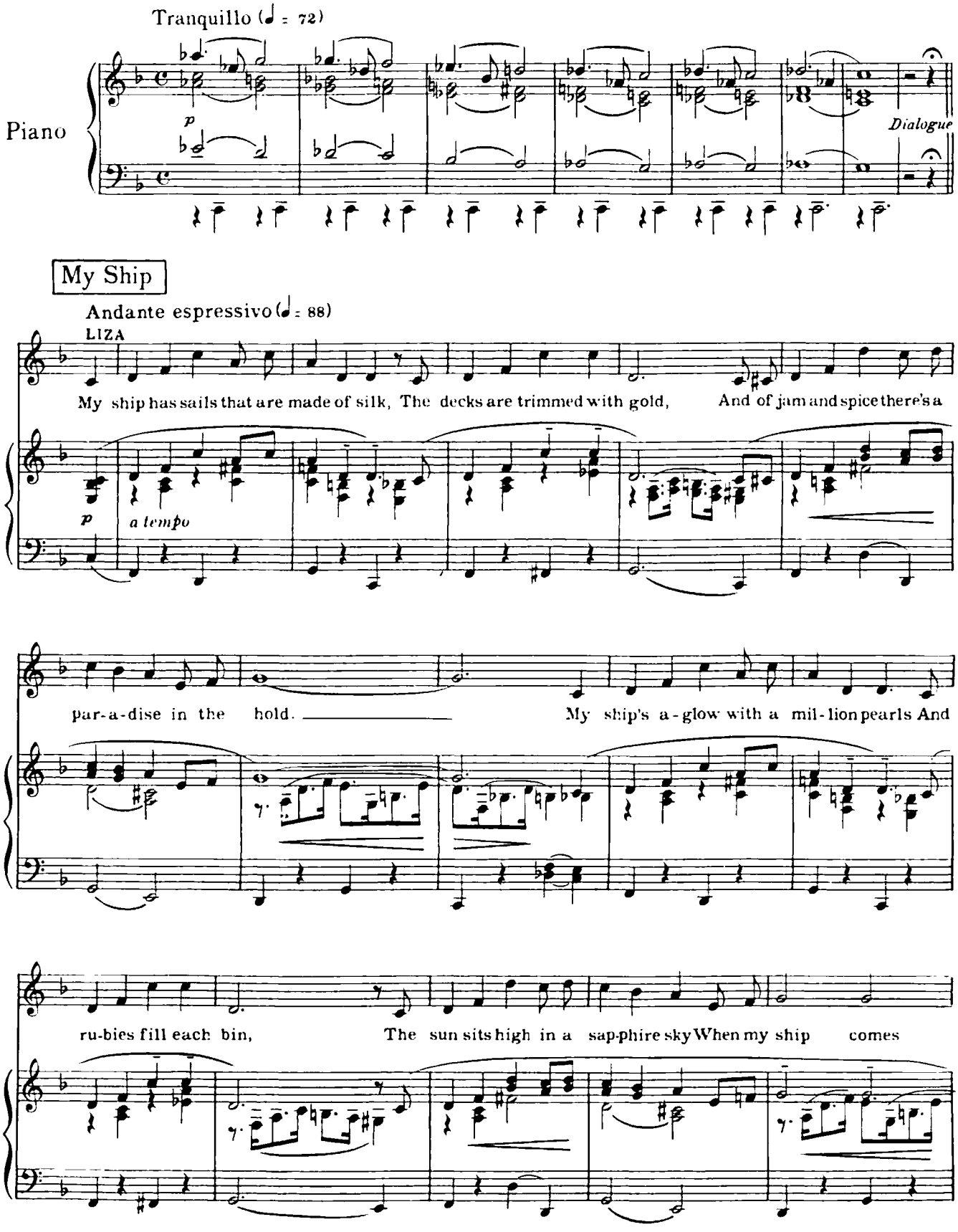
CHARLIE
A most excellent defence Miss Elliott. May I ask what you have there?



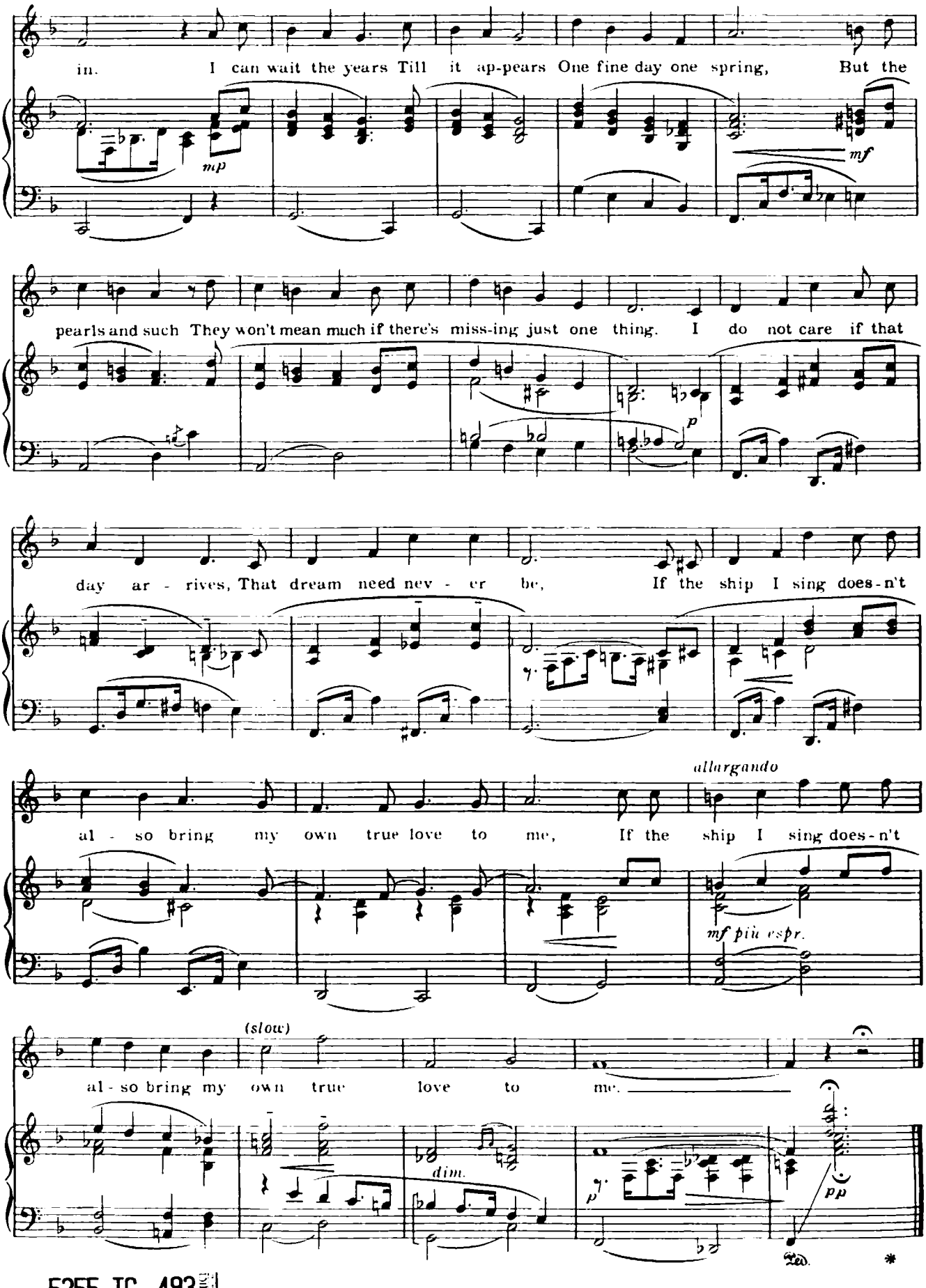

Just as you're a-fraid to com-pete as a wom-an — A - fraid to mar - ry Ken-dall Nes-bitt — A-
cresc.
fraid to be the wom-an you want to be! A - fraid! A - fraid! A - fraid! A-fraid!
f
Alla marcia (♩ = 138)
ff ALL
Ha - ha - ha - ha, Ha - ha - ha - ha, Ha - ha - ha - ha,
ff
Ha - ha - ha - ha, Ha - ha - ha - ha, Ha - ha - ha - ha - ha.


ff ALL
Make up your mind!
Make up your mind!
ff
mf
(They disappear slowly)
Make up your mind!
Make up your mind!
mf
(fading)
p
Make up your mind!
Make up your mind!
p
dim.
pp (whispering)
Make up your mind!
Make up your mind!
Make up your mind!
mp
pp
Make up your mind!
morendo
ppp
End of 3rd Dream

# IV. Childhood Dream




Washington Choir College

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